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The House Matilda Built

O you remember the letter from a dear girl who

Do you remember the letter from a dear girl who was so busy helping her mother bring up a big family of brothers and sisters that she had no time to think of marrying?—and who turned a portable garage into a hope-chest, storing therein pieces of furniture, self-manufactured of materials otherwise valueless, to be used in her own little independent home when her parents no longer needed her? Of course you do. And you have thought of her many times, and wished you could know how she is prospering in her undertaking, as have we.

You may remember, too, that she asked to hear of any other "bachelor girl" possessed of a similar ambition. And so we are telling her, and you, of a little four-room cottage we had the pleasure of visiting not long ago—the house Matilda built! She really did build it, save to dig and put in the foundation; for this she paid with money she had earned, which doesn't seem a great difference, after all. She works in the city some miles away, goes and comes on the trolley, and spends every minute of her spare time in and about the little place she calls home. She loves it, and well she may; aside from the fact that it is her own creation, it is a joy to look upon, and should prove a positive inspiration to one who longs for an abode, however humble, which shall be her own—as every true woman surely does.

Sitting on the vine-hung, rose-draped piazza which extends the width of the little domicile, we listened to her story of home-building, told in a delightfully convincing way:

"After my brothers married, and my mother passed

lightfully convincing way:
"After my brothers married, and my mother passed "After my brothers married, and my mother passed on I had, as you can understand, no real home, but I decided there was no reason I shouldn't have, and every reason I should. So I promptly set about making my dream come true. To be sure it was a bit hard—more so at first when I was comparatively 'green' at the work than afterward. Now I can hit a nail on the head every time without endangering thumb or fingers, and have chopped down more than one tree which happened to be in my way, or was broken or disfigured; I have never cut one needlessly. Then, of course, I had to keep my job going—there's where the money comes from, you know, and I couldn't afford to lose a day."

THE mistress of the manse glanced around with a world of pardonable pride shining in her eyes. Hers seems indeed a marvelous acheivement, yet any woman can do as well or perhaps better, as she says, given the vision and faith in its accomplishment. There is a delightful living-room across one side of the little house, with a fireplace of field-stones gleaned by the builder herself, and laid up in a way that would do credit to any man living—a cosy dining-room and kitchenette combined, a bedroom and bath, with generous closet-space. Walls and ceilings are of plasterboard, and the woodwork stained, with tan and brown as a color-scheme, although this is, of course, a question of individual taste or choice. The cottage itself is painted a soft brown, with trimmings course, a question of individual taste or choice. The cottage itself is painted a soft brown, with trimmings of deep cream; and all about it are hardy flowering shrubs, roses, lilacs, oldfashioned perennials, and all sorts of posies and lovely growing things too numerous to mention; birds sing and bees hum, and chipmunks scamper here and there without a thought of fear. Truly, it is a veritable paradise—a home in every sense of the word.

Somehow it seems to us that this bright, sensible young woman of Massachusetts and that other cheery, wise girl of Indiana are very much alike. Surely both are real philosophers, intent on making the most and best of life, both are ardent homelovers, resourceful and determined to realize their

"The Patchwork Coverlet"

I have a treasure hid away In wave a treasure and away
In that great chest above the stair.
Three generations held it dear,
As if 'twere gold or jewels rare,
Then passed it on to me; and I
Must keep it safe, until the day
When my small daughter shall attain
The years of her majoriti The years of her majority.
Then she, in turn, will treasure it-Great-grandma's patchwork coverlet!

Full many an hour the maker sat,
And plied her needle in and out,
The while her mind was busy, too,
With many a happy dream, no doubt,
Of when the finished quilt should lie
In all its splendor, wide outspread—
A covering fit for king or queen—
Across the great four-posted bed
In her "spare room"; too fine 'twould be
For aught to use, save "company"!

Day after day the pattern grew;
Each block was deftly set in place,
And rows of tiny stitches tell
A tale that time cannot efface—
Of patience, skill, housewifely pride,
Of woman's love for pretty things,
Of fingers trained such work to do
By those who know the joy it brings,
Of time within the home well-spent,
The heart with homely tasks content.

So, when I'm weary of the strife
Of living in this modern age,
Softly I steal awhile away,
And thoughts of bygone days engage
My mind, as o'er my lap I spread
This emblem of a vanished past—
For me a magic carpet gay,
Whereon I ride—until at last
I find relief from cares that fret,
There with great-grandma's coverlet! There with great-grandma's coverlet!

Doris Wheeler Blount

ideals. We should be glad to make them acquainted, knowing that nothing in all this big round world is better worth the having than true friendship.

And here is a personal message from the sturdy home-builder herself, which everybody is sure to appreciate: "Please tell all to whom you write, especially the girls and women without homes, that there is no difficulty too great to be overcome. I know that. I visualized my little house completed, just as I felt I wanted it to be, and held to it 'through thick and thin,' as the saying goes. Even when depressed or discouraged, as I couldn't help being once in a while, I would say to myself: 'It is coming—it will turn out all right!' and 'buckle to' harder than ever. Step by step, planning and working and keeping always the vision before me, I went on. And truly it has seemed like treading a pleasant path to the goal, all the way. Hope and faith are wonderful aids to success in any endeavor; with such allies there can be no failure. Then, too, when they see you are in earnest, everybody is ready to lend a hand and give you a word of cheer—I have found it so; people are good at heart. And one of the best rules for anyone's following is never to go in debt. If you cannot pay for a thing, wait until you can; there'll be all the more joy in possession, and no worry!"

Home Again

BACK they come from seashore, mountains and country, troops of little children hurrying to greet their playmates on the first day of school, and children of larger growth to meet their coworkers in office or shop. Doubtless, could we read the minds of all this great procession as it yearly turns back at the close of the vacation period, we should find a remarkable unity of thought; for though there may be disagreement on other subjects, most of us are thoroughly convinced that vacations are far too brief, and playtime so fleeting as to be almost an aggravation. On one occasion, making some purchases, we remarked to the clerk who was about to start on his annual outing, that he must be looking forward to it with pleasant anticipation. He answered: "I can't make up my mind whether it pays or not. It seems to me I work fifty weeks in the year just for the short two weeks when I can really enjoy myself; and I'm beginning to think the game is hardly worth the candle!"

That remark is recalled just now because it seems to symbolize the attitude which perhaps too many of us take—making vacation an end to be striven for and not a means to a more praiseworthy performance of the tasks which are ours. If we work fifty weeks of the year with our sole interest centered on the two more weeks of playtime, we are falling pitiably short of what we might accomplish; and the real joy of existence, dispute it as we may, is accomplishment, the individual who does not pin his faith to this star, is bound to be restless, dissatisfied, and generally out of joint with himself, his friends and his surroundings. There is no happiness to compare with that which comes from a purpose successfully accomplished, and if you add to this the knowledge that you have been of service to others through your accomplishment, your happiness is twofold. It may hos be a great

if you add to this the knowledge that you have been of service to others through your accomplishment, your happiness is twofold. It may not be a great thing, nor a tremendous task; it may be so small as to pass unnoticed by those with whom you are associated, but it brings its own reward.

Hence, if we make vacation serve us as it should, the remaining weeks of our year will be far happier and more fruitful because of it. It enables us to get out of the rut into which perchance we have fallen; we are free for a period to do whatever pleases us most. We can forget the problems which perplexed us, and the responsibilities which were becoming irksome because of the care they entailed. We take a new view of life, and our relations to life. A buoyancy of spirit possesses us which makes us greet everyone with heartfelt good-will; and perhaps that is why some of our strongest and most leasting friend-ships are formed while we are enjoying our vacations. is why some of our strongest and most leasting friend-ships are formed while we are enjoying our vacations. The lesson of all this is that we should try and take back to our varied duties the same spirit that is ours during this yearly playtime—the light-heartedness, the brotherly good-will, the freshness of mind, the de-termination to do our best in our particular line of human endeavor.

If every week were a vacation, life would surely

If every week were a vacation, life would surely become very monotonous. And while there may be a touch of sadness in our hearts as we go our separate ways to take up the old tasks, it seems good to be at home again, after all! We find beauties in our surroundings, which we failed to appreciate because we had grown a little tired of everything. With minds freshened by change of scene, with new memories and associations to treasure, we should meet the coming weeks with revived interest and greater efficiency. Think what marvelous benefit will accrue to the life of this great nation of ours if we each and all gain from our vacation the incentive for earnest, honest effort through the year that lies before us.— A. M. S.

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A Modern Sampler Done in the Modern Way for a Modern Home

By ETHELYN J. GUPPY

I sent my dream by a butterfly ship To the Isle of the Wishing-Tree, Where the ripe wishes hang from the bending boughs,

And the wishing-bird stands on the leafy boughs And trills of my ship and me.

Oh, my ship is as fragile and bright as a dream, And her sails are gossamer-fine, But she'll bring me a wish from the wishing-tree On the wonderful Isle of the Wishing-Tree, In exchange for that dream of mine.



No. 3624 N. Sampler of Modern Embroidery-Stitches

For only a butterfly ship can sail To the Isle of the Wishing-Tree, And you and I and other folk

Must send our dreams by the fairy folk In a butterfly ship, to sea.

And if we are patient, they'll all come home From the isle where the wishes grew, With shimmering sails that weathered the gales-From the Mountains of Doubt there are heavy gales-

And every wish will come true!

-Constance Vivien Frazier

E still like samplers to hang on our walls, and we find in making them the same subtle fascination that our foremothers knew. There are, however, modern rooms in which the oldfashioned ever, modern rooms in which the oldfashioned sampler, with its quaint design and fine, careful stitchery, seems a trifle incongruous. For such a room, why not a sampler of a different sort—a thoroughly modern one, modern in design and in execution, which is at the same time a lovely "stitch picture." Such a sampler need never lose its objective, which is, to be primarily a sampler—a demonstration of the needleworker's skill with a variety of

stitches.

The embroidery-world is full of stitches with which the average needleworker is, in the main, unfamiliar—stitches that are variations of the simple ones all needleworkers know, and which are as easily made, once the simple technique is mastered. And the things one can do with them! Things scarcely possible with their simplest forms. It is amazing what varied turns of the needle can do to an unpretentious stitch! A twist here, a turn there, and you have something new and different.

How better could an ambitious needlewoman show her mastery of new stitches than her ancestress did, than by means of a sampler of those very stitches? Certainly the result would be something out of the ordinary, and interesting in its imaginativeness.

result would be something out of the ordinary, and interesting in its imaginativeness.

A modern sampler, done in the modern manner, with stitches so little used that they seem modern, too, rich in stitch and color, a joy to the eye of the beholder, and a source of pride to the possessor—that's the type of sampler "Butterfly Ship" is, and the type best suited to the use of modern days and ways. Such a lovely, fairylike thing it is, too, designed in sheerest fancy of the cobwebby stuff of imagination and romance, but a sampler still as stuff of imagination and romance, but a sampler still, as it should be. There is the butterfly ship, approaching the Isle of the Wishing Tree, where the ripened wishes growyou can see two of them hanging from the tree, and one,

you can see two of them hanging from the tree, and one, at least, is ready to drop into the butterfly ship in exchange for the dream it bears—and the little wishing bird trilling to the sun and the breeze. Even the Mountains of Doubt, blue and hazy lavender, are there!

Or perhaps you prefer to read into the picture an old-time fairy-tale from the glamorous days of your childhood, where anything could happen and nothing strange was too unusual or improbable. Looking through such rose-colored glasses, it wouldn't be hard to read into the gay little butterfly ship, sail-wings set, floating along the rippling surface of a silvery lake, blue and lavender mountains in the distance on the farther shore, precise shrubs and stiff grasses near at hand,; and shading all, an exotic tree full of fantastic catkins and cocoon leaves and whimsical flowers, with one joyous birdie trilling from the tree, a story of an enchanted princess kept prisoner by a wicked witch until the coming of her princely lover in the guise of a beautiful Butterfly Ship to bear her back from the bewitched island of her imprisonment to the land beyond the mountains, which is her father's kingdom, where she will be received with rejoicing and given to the prince in market. mountains, which is her father's kingdom, where she will be received with rejoicing and given to the prince in marriage so that they may "live happily ever after."

But, whatever your imaginative interpretation, the design is unusual and interesting, and the work upon it as fascinating as any you have ever done.

A putty-colored poyelty of soft weave makes a splendid

as fascinating as any you have ever done.

A putty-colored novelty of soft weave makes a splendid neutral background for the colorful yarn embroidery. The yarns may be the embroidery kind, or fourfold Germantown, split into two strands. Gray-green and shades of blue-green predominate in the coloring, with soft shades of lavender deepening to purple used generously for balance, and vivid touches of yellow and red to provide sparkle and interest. The grass, the shrubs, and the tree make effective use of the green tones and a bit of pale lavender. The bird is light blue-green, blue and lavender,

with a bit of yellow for beak and eye; the flowers and the wings of the butterfly are rich in shades of lavender, deepening into lilac and purple, touched with the yellow, the green and the red for markings and spots; the mountains are soft blue in the foreground, and pale lavender in the distance. There are grassy shore-lines, shadowed as

The Stitchery Is Interestingly Varied

THERE are upward of three dozen stitches employed in THERE are upward of three dozen stitches employed in the making of the sampler—a goodly number indeed to test the worker's skill; but none really difficult to do. Some of them are already familiar; many are variations of these; others are sure to be new to you. For convenience they are listed later in this article, and may be readily identified, row by row, in the stitch diagram on page 20. Many of the simpler stitches are self - explanatory. Others may be easier to follow if there are words to guide the threads for the uninitiate. The arrows at the ends of threads indicate the direction of the needle. Most of the knot-stitches are shown much larger and more open in

knot-stitches are shown much larger and more open in process than they will be in actual construction, but by process than they will be in actual construction, but by this means the steps required for making are easier to see and follow. Of course, practise is essential before actual work is commenced. Any firm fabric and heavy embroidery-thread is suitable for practise. Pearl cotton is better than yarn for experimenting, because the twist of the thread is such that the steps in construction are easily seen, and the yarn blends so readily that the process is hard to analyze when done with it. Draw pencil guidelines for stitches on the practise material if you need them, bearing in mind that in the actual work you will probably have but one central line for a placement-guide, and your eye will have to be the judge of size and distance.

Continued on page 20

Continued on page 20

Cheery Linens for Breakfast- or Luncheon-Tables

By MAXINE HARRIS

HERE is undoubtedly something about a gay little cloth that does make the food seem extra good, and the atmosphere seem extra friendly, and informal, and cheerful, and breakfast and luncheon are the two meals at which the family is entitled to the informal privilege of their use. Now that most homes

have either a breakfast-room, or a din-ing-alcove, informal linens are more than inens are more than
ever in order. Some
doily - sets there
should be in the
linen - closet, and
some cloths and napkins as well; and they may be as colorfully lovely as one chooses. Such sets are easily made, convenient to use, and readily laundered. With a number on hand, the breakfast- or luncheon-table can always present a fresh and

—in itself a stimulus
to jaded appetite. "The duller the day, the
gayer the table" ought to be a slogan in every
home, and there is no reason why it cannot
be, with easy embroidery to solve the problem.
Then, too, little table-linens—cloth and napkins—are exactly what one needs for the afterbridge tea, and can be converted into refreshment-cloths by a simple flick of the imagination.

If you choose the designs for your break-

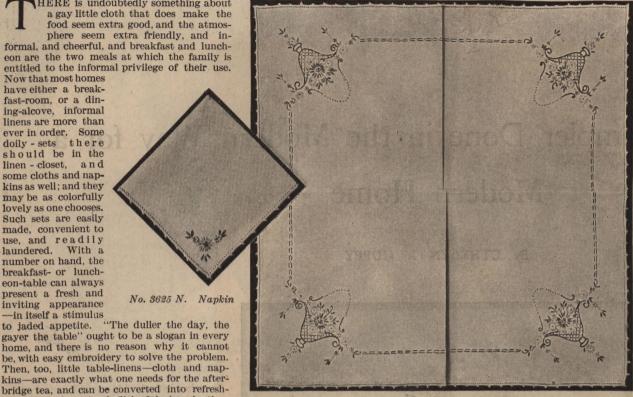
If you choose the designs for your break-fast- or luncheon-cloths with thoughtful care, they may be adapted to tables of varying sizes and shapes. Conceding that a square cloth is always the better choice, in preference to a round one, even for round tables, unless the cover comes wholly on the surface of the table, there the cover comes wholly on the surface of the table, there are still tables that square cloths cannot be adapted to. Alcove-tables and the popular gate-legs, not to mention kitchen-tables without leaves, fall under this classification. If you have such a table, and choose a cloth design that has only corners connected by border-lines, or border-lines with a central motif to break it, you can lengthen or shorten your cloth without damaging your design, and with considerable ease. It means cutting apart and replacing the design, a very simple matter when the border-lines offer no complications. Where no border motif occurs, the lines need only be shortened or lengthened; where there is a border motif, the lines can be lengthened or shortened at each side of it. And there you are!

As to materials, both linen and cotton find favor, and both have their advocates. If cotton is the choice, the texture should resemble that of linen; and if linen is preferred, it should be of a crash-weave, not fine nor yet too coarse.

There is probably no material you There is probably no material you could choose for a lovely set that would give you greater satisfaction for the work expended than ivory linen. The embroidery-colors blend so well with it, that it invariably enriches both colors and design, and gives an enduring charm to the simplest of stitchery.

"Basket of Bloom" Is an Intriguing Design

BASKET designs have long found favor. Their grace is invariably an outstanding recommendation, and an outstanding recommendation, and such designs are always colorful. The "Basket of Bloom" design pictured is one of these. Spilling over with flowers, it graces the corners of the cloth, and each basket is joined to its fellow by a clever and effective border-line. The basket you will outline in black, and fill in the body of it with darning - stitches to form a "weave" of little diamonds. The handle is a pleasing change from the ribbon-tied type. Outline its ends and make fat French knots, as though it were twined with forget-me-not it were twined with forget-me-not buds; perhaps it is, for the knots are forget-me-not blue. Make the large flower in the middle of the basket of deep-coral daisy-stitch, and the two blossoms beside it—one on each side of it, to be exact—of pale-coral single-



No. 3626 N. Luncheon-Cloth

stitch. The flower that has tumbled out of the basket and lies below it is also pale coral. There is another single-stitch blossom below the central one, and two others at the sides of the basket. These three are lavender. For the rest, fill the basket with blue forget-me-nots—the same fat French knots you made on the handle. Make all the flower-centers yellow. You will need only one knot for each blossom, except the central one which has a cluster of golden knots for a heart. Make the foliage green, of course, using daisy-stitch for the leaves and outline for the stems. Run two parallel rows of black darning-stitches to make the connecting borderlines. Between each pair of stitches (considering one of each row to make a pair) make a blue French knot. The napkin-corner has a pale-coral single-stitch flower, two forget-me-nots, and three clusters of green leaves.

Use three threads of stranded embroidery-floss for the stitchery. To make the French knots desirably plump, wrap the threads twice around the needle, and hold the working-thread close against the cloth when making the

working-thread close against the cloth when making the knot. This will prevent that undesirable "legginess."

The finish for a set of this sort should be simple, and a crocheted one is certainly in order. The edge of cloth and napkins may be machine-hemstitched, and cut close to the hemstitching, leaving just enough to work over for firmness; or the edge may be put over a rolled hem. Crochet two doubles into each space—of the hemstitching—adding a four-chain plott, at every sixth expect No. 60 white hard-twist crochet-cotton makes a suitable edge, worked with a No. 11 steel hook.

"Fleur d'Or" Has Charm and Elegance

How true it is that the richest of effects can often be achieved by the simplest stitches! To merely look at this lovely flower - design against an ivory-linen background, you would certainly declare it "harder to do" than the little "Basket of Bloom." As a matter of fact, it is not. The stitches are different, because the design is bolder. Certainly the set looks as though it had been "born" in an exclusive art-shop. Perhaps its lovely coloring is responsible — two shades of luscious goldenorange, a soft, medium-green, and black. If yellow simply will not fit into your color-scheme, there are two shades of rose, or two of blue, or two of lavender that may agree better; but the gold is beautiful if you can have it.

or two of lavender that may agree better; but the gold is beautiful if you can have it. This design is an example of the floral motif breaking the connecting border-lines; but see how skilfully it does so, set just below it, so that the flower may be omitted without incon-venience, or the lines lengthened without omit-

Each flower is worked in the same manner, and each leaf uses the same stitches found in the flower.

in the flower.

Make the centers of black French knots. A lone knot is all you will need to make for the center of each nap-kin-flower. Make one large cluster of knots for the center of the middle flower, and for each of the remaining



flowers make clusters of knots, four to a flower, each cluster smaller than that used in the center flower. The petal at the center of each blossom is done in the deeper of the shades, in Turkish stitch. Turkish stitch, for the worker unfamiliar with it, is cat-stitch worked very close together. To make it, work from left to right; fasten the thread in the upper line take a slanted stitch to the left into the left to right; fasten the thread in the upper line, take a slanted stitch to the left into the lower line, bring the needle up vertically on the back and bring it out a little to the left of the starting-point; now take a short stitch on the lower line, crossing the first stitch made, then one on the upper in the same way. Continue working in this way across the space to be filled. The crossed stitches will have a woven effect. This same stitch fills the midrib of the leaves.

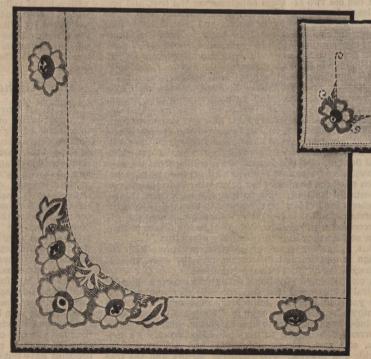
The edges of the petals and of the leaves you will work in long-and-short buttonholing, merging into outline. Be careful to keep the stems of the longest buttonhole-stitches of uniform length and conforming to the shape of the petal or leaf-edge.

No foliage is used on the napkins—only the little flower.

Three threads of stranded-floss will be required for this embroidery, and the French knots need two wraps around the needle to give them the right size.

This set, like the "Basket of Bloom," takes kindly to a crocheted edge as a finish—two doubles worked into each space of a machine-hemstitched edge, with a four-chain picot at every third space.

No. 3628 N.



No. 3627 N. Luncheon-Cloth

Crocheted Centerpiece and Buffet - Set

Imitation Armenian Lace

By MARIE HAASE

THILE the method of making this very attractive lace is much the same in a general way the variations as to deway the variations as to design and arrangement are almost limit-less. The little chain-loops, fastened with doubles, which represent so per-fectly the netted loops of the real Armenearly the netted loops of the real Armenian lace, are invariably a feature, and when the worker has become accustomed to making them quickly and well she will find no difficulty and a great deal of pleasure in developing motifs and combinations.

combinations.

A particularly effective example of this is afforded by the large all-lace centerpiece illustrated, with the matching buffet-set of three pieces in the same design. Worked with No. 40 crochetcotton, the centerpiece measures thirty-six inches in diameter, the larger oval of the set is about thirteen by twenty-four inches and the small ovals are nine. four inches, and the small ovals are nine by eleven inches. No. 60 crochet-cotton will give a centerpiece about twenty-eight inches across, and the other pieces will be proportionately smaller.

For the centerpiece: Ch 8, join to

For the centerpiece: On 8, join to form a ring.

1. Ch 11, (d tr in ring, ch 6) 9 times, join to 5th of 11 ch.

2. Sl st to center of ch, ch 16, (q tr—over 4 times—at center of next ch, ch 9) 9 times, join to 7th of 16 ch.

3. Ch 4, d c over 9 ch; repeat around, making 3 of these little loops over each ch and 1 over each q tr of preceding row, 40 loops in all.

Loops of 4 ch, each fastened with 1 d c in loop of preceding row. As has been previously stated in directions for this work, each row may be joined or the loops may be worked around and around, loops may be worked around and around, care being taken to have the proper number in each row. If joined, either fasten the last loop in the place where the 1st loop started, then sl st to top of 1st loop, or—for the last loop — ch 2, a tr in place where 1st started, working off last 3 st together, which will bring you to the top of loop without having to sl st. 5, 6, 7, 8. Loops of 4 ch, fastened with 2 d c in loops of preceding row.

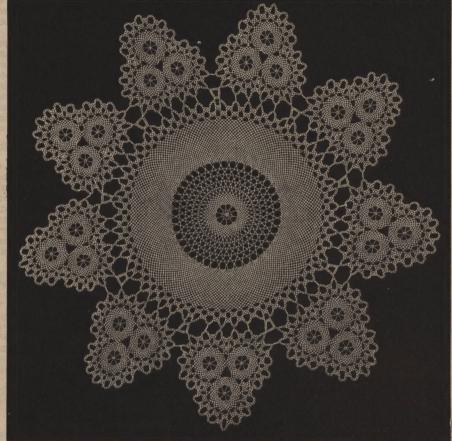
9, 10. Loops of 5 ch, fastened as before (always with 2 d c unless otherwise stated); 8 rows of loops in all.

11, 12. Chain 11, 2 d c in next loop; repeat.

Sl st to 4th of 11 ch, ch 9, miss 3 st, fasten with d c in next, ch 3, d c in 4th st of next loop; repeat, joining last 3 ch where 1st 9 ch began.

14. Beginning as usual, make 2 d c at top of the outstanding loop of 9 ch, ch

11; repeat, join.



A Handsome Centerpiece

will be seen that the work is so very similar that detailed directions are not necessary for each row.

21. Sl st to 6th of 20 ch, (ch 4, miss 2, d c in next) 3 times, ch 4, d c in 6th st of next loop;

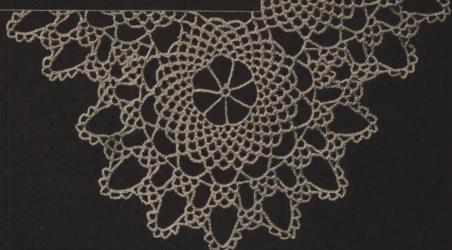
repeat.
22, 23. Same as 4th row.
24 to 40. Same as 5th row.
41 to 48. Same as 9th row.
There should be 20 rows of 4-ch loops and 8 rows of 5-ch loops, in all.

49. Make 1 small loop (of 5 ch fastened with 2 d c), ch 13, miss 1 loop, 2 d c in next; repeat.

50. Two d c in small loop,

ch 3, a group of 3 small loops over the large loop (ch 5, for 1st, ch 4 for 2d and ch 5 for 3d, all fastened with 1 d c), ch 3; repeat from beginning of row.

51. Two small loops of 5 ch over the small loops (fastening al-ways with 2 d c, unless otherwise stated), ch 13; repeat. 52. One small loop of 4 ch over



Close-up of Loop-Medallions and Motif

Smaller Doilies of Buffet-Set

15. Same as 13th row, with ch between loops instead

of 3 ch.

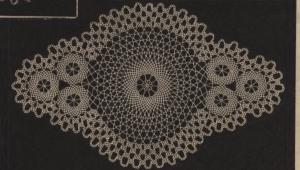
16. Two d c in top of out-

standing loop, ch 13; repeat.

17. SI st to 5th of 13 ch, ch 10, miss 3, d c in next, ch 5, d c in 5th of next 13 ch;

repeat.
18. Like 16th row.

19. Same as 17th, with 6 ch between loops.
20. Two d c in outstanding loop, ch 20; repeat. It



Larger Doily of Buffet-Set

the 2 small loops, ch 2, a group of 3 small loops over the large loop (as in 50th row), ch 2; repeat.

53. Same as 51st row, with large loops of 17 ch instead of 13 ch.
54. Same as 52d, but with 5 loops of 5 ch each, instead of the group of 3, over

the large loop.

This completes the center, which may be used without the border of triangular motifs, if a smaller cen-terpiece is desired. These motifs are worked separately, and are joined to the center while the last row of loops is being made. Ch 7, join to form a

ring.

1. Ch 16, (a q tr in ring, ch 9) 6 times, join to 7th of 16 ch.

2. Same as 3d row of center, making 2 loops over the last ch, 27

loops in all.

3, 4, 5. Same as 4th, 5th and 6th rows of center.

6, 7. Same as 9th and 10th rows.

Fasten off securely.

Make two more of these small medallions, joining them, by 2 consecutive loops, to preceding medallion when working the last row, thus: Ch 2,

counting from the joining, make 2 loops over the next, as usual, then chain 10, fasten in 3d of 5 small loops of 54th row of center, turn, work 8 d c over this chain, leaving last 2 ch free, ch 2, to complete the 3d small loop of motif, make the remaining 2 loops of the 5 as usual and continue with the work until you reach the 3d loop of next group of 5; join this to 3d loop of next group of center in the regular way, making a ch of 2 st, a double in 3d st of loop of center, complete the loop and work the remaining 2, join the 3d of next group to center in ch, as at first, and complete row. To join the next motif, work 5 small loops over 3 large loops of 1st medallion, join next group with 10 chain, as directed, to corresponding group of 1st motif, missing 1 group of the latter between this and the last joining to center, make 5 loops over next large loop, and repeat from *, leaving 2 free groups of center between motifs; join last motif also to

Page 7

fasten with 1 d c in loop of other medallion, ch 2, 2 d c in loop of medallion on which you are working, join to next loop in same way. When the joining is completed, there should be 21 loops on the outside of each of the medallions.

For the border: 1. Miss 1 loop from joining of medallions, fasten with 2 d c in part (ch 12 miss 1 loop 2 d c in part).

next, (ch 13, miss 1 loop, 2 d c in next) 9 times, ch 5, 2 d c in 2d free loop of next medallion; repeat around; for the last 5 ch between medallions, ch 2, tr in loop

where row started, or join the row as usual and sl st to 4th of 13 ch.

2. Three small loops, each fastened with 1 d c, over large loop, ch 4, repeat around medallion, ch 4, d c over 5 ch between medallions, ch 4; repeat all

3. Same as 51st row of center, save that the 13 ch is omitted between the last 2 loops of one medallion and the 1st

2 loops of next, thus drawing the groups

4. Same as 52d row of center, only between medallions, after making 1 small loop over the 2 small loops of preceding row, work 2 d c in 1st loop of next medallion, drawing the groups together, and continue.

5, 6. Same as 53d and 54th rows of center, joining the loops between medallions as before. This completes one

Join the border motifs to the center and to each other when working the 6th row. Having worked 5 small loops over 5 of the large loops of 1st medallion,

motif.

To fill in the space between motifs: Fasten in 3d of the small loops of free

Concluded on page 33

Aprons to Lighten Household Tasks

Designed by JANET STANTON

N apron isn't merely an apron any more—not even if it's a kitchen-apron! It may be the humblest of its kind, but it's sure to flaunt some sort of enlivening decoration, or to have adopted some clever style to disguise its commonplaceness. Any chairman of any apron-table of any bazaar that ever was could vouch for the truth of the statement that the aprons that go best, and first, and fastest, those best liked for gifts or to keep, are those that are simply made, of serviceable fabrics, interest-ingly cut and decorated. Four lovely ones are suggested as fair examples of what any practical apron can be.

Choose "Colette" if You Can Wear a Bodice

YOUTH and slenderness are the special allies of the peasant Style of apron affected by this model, with its pointed "basque"-type bib. Make it of the unbleached cotton, with a bib and bottom of sea-blue linene. Embroider the bib and the pointed-scallop band before applying either.

You'll find the embroidery easy enough to do, using three threads of stranded cotton for it—rambler roses as yellow as gold, and pink forget-me-nots. The centers of the roses are three deep-yellow French knots, made close together and rather plump, and around them, row upon row, are the outline-stitches that build the blossom. The forget-me-nots are deep-rose French knots, each made by twisting the thread twice around the needle. Be sure to hold the knot down close to the fabric when making the stitch, so that it can never rise on its toes afterward, and annoy you. There are leaves, of course, deep-green daisy-stitch, and a scrap of outline for the very short stems. Right at the point of the bodice make a single daisy -stitch flower between two roses, working the daisy in deep rose, with a black French-knot center. From each yellow rose four black French knots trail up along the line of the bodice. On the band, alternate the roses with the French knots.

French knots.

With the embroidery completed, cut out the apron, the band and the bib, and the shoulder-straps as well. Gather the sides of the apron-skirt to fit the corresponding sides of the bib. You will have to slash the apron at the waist-line before doing this gathering. Finish the sides of the skirt with narrow hems as far as where the bottom band joins the skirt. Turn in the lower straight edges of the unbleached bib, on the back of the apron, and stitch them to the gathers. Now

the unbleached bib, on the them to the gathers. Now seam the blue bib to the unbleached one, seaming the sides and top, but leaving the bottom free. Turn, then turn in the bottom edge of the blue bib, and seaward to the blue bib, and secure it to the apron with black blanketthe apron with black blanketstitching, making the stems
of the stitches very short,
and using only two threads
of floss. Seam the band to
the bottom of the apron in
the same way, turning in the
upper, pointed edges and
blanket-stitching these as you
did the bottom of the bib.
Seam the straps and turn.
Turn in the open ends—one of
each strap—and whip to the
top of the bib at the corners.
Adjust the straps, crossing
them in back to fasten on the
hips, turn in the ends and hips, turn in the ends and whip. Snap - fasteners or buttons may be used to fasten.

"Bouquet Marie" Is Simple but Dainty

ONCE again unbleached cotton steps to the fore to make the daintiest of flower-sprigged aprons, with a top and bottom of rose linene, applied to make points. linene, applied to make points. You might like to get the "patches" out of the way first, so just criss-cross them with lines of black darning-stitch, done with three threads of black stranded floss, and turn in their side edges once, before laying them aside. Now you are ready for the really fascinating part of the making. Each ing part of the making. Each flower-cluster includes a deep-rose daisy with a single black French knot for a center, a blue French-knot forget-me-not, and three yellow rambler-roses, made with three deepyellow French knots at the center and close rows of lighter yellow outlining around them, all set among soft-green daisystitch and outline foliage. Three threads of stranded floss are sufficient to use for all the embroidery.

The making of this model is simple. Cut out the apron,

The making of this model is simple. Cut out the apron, and baste to the top and bottom the rose "patches" that you previously made. Stitch these in place—giving them very much the appearance of insets instead of applique—and then bind the apron all around its top, sides, and bottom, where, you will note, it features inverted scallops, with deep-rose bias-fold, Seam the shoulder-straps and turn them. Turn in the edges of one end of each and whip to the top of apron at the corners of the bib. Then try the apron on and adjust the length of the straps, after which turn in the other ends and whip them. Use snap-fasteners or buttons, as you prefer, to secure the crossed straps at the hips. Of course, if you are not keeping the apron yourself, leave the ends of the straps unfinished so that whoever receives it may do the adjusting necessary.

Quaint Charm Belongs to "Lady Butterfly"

GIVEN a fabric with precise little bouquets of oldfashioned garden-flowers in rose and blue, yellow and red, orange, lavender and green, softly bright without being gaudy, and neatly arranged against a white background sprinkled with black pin-head polka-dots, you need only a sprinkled with black pin-head polka-dots, you need only a plain fabric of a harmonizing color to create an apron you will be proud to claim. For supplementary decoration, cut a yoke and a pocket and some strips from which to make bias-bindings, and supply yourself with some embroidery-floss, and you have the "makings."

There is a bit of stitchery on the yoke — a few little squares of unpadded satin - stitch, worked with three threads of stranded floss in pale lemon-yellow; and you must be very accurate about the stitches, so that the squares will really be square. Work them horizontally, for the best effect.

the best effect.

the best effect.

The pocket is the real feature of this apron, and gives it its name. The embroidery here is pale-yellow, also. Work the head in two rows of short-stemmed blanket-stitching, mark the wings with outlining near the body, which you will do in cat-stitch, and make running-stitches inside the wings to indicate still other markings. At the top of the wings work satin-spots without any padding. These will later prove to be the tips of the antennæ of the

butterfly. Make a cluster of French knots-plump onesin the corner of each wing, and mark the division of upper wing from lower with short-stemmed blanket-stitching, with the stems on the upper wing. Now hem the top of the butterfly, which is also the top of the pocket. Turn in the other edges and blanket-stitch them to the apron. Above the pocket, outline with black on the apron two

Slash the apron-skirt at the waist, gather the lower edge Slash the apron-skirt at the waist, gather the lower edge to fit the upper, turn in the upper edge and baste it over the gathers, and stitch. Turn in the lower edge of the yoke, and baste to the top of the bib. Bind the apron all around with plain strips cut for the purpose. Make straps of the figured material, seam them and turn. Turn in the ends and whip to the top of the bib. Adjust the straps, crossing them in back, and fasten to the apron at the hips with snap-fasteners or buttons, as desired.

"Rosalie" Has Plenty of Chic

"Rosalie" Has Plenty of Chic

Colorful embroidery in easy, quickly made stitches, is the outstanding charm of this model. Once more unbleached cotton is the foundation, and on this the embroidery is perfectly at home. It appears on both sides of the skirt and at the top of the bib. Daisy- and single-stitch flowers, black knots and black darning - stitch call for four threads of stranded floss; darning - stitch leaves need only two threads, and all other parts, three.

At the left side is a small, three-flower cluster; a daisy-stitch blossom in deep rose with black French knots for a heart, two asterlike flowers, one light-blue and one orange, in single-stitch, each with a single black French knot at its center, and soft-green daisy-stitch and outline foliage about it all. Three threads of stranded floss will be necessary.

At the top of the bib—to get the small portions of the embroidery done first—make green darning-stitch foliage with two threads of cotton, and applique between the groups of leaves a wild rose of deep-pink linene, marked with black darning-stitch and with an orange French-knot center. Turn in the edges of this flower and blanket-stitch it in place with three threads of lighter pink.

The bulk of the embroidery comes on the right or "pocket" side of the apron, but it is simple enough to do: sprays of delicate, asterlike blooms made of single-stitch—light blue, deep rose, soft orange, lavender—and big daisy - stitch flowers,

soft orange, lavender—and big daisy - stitch flowers, orange, rose, and blue, with clusters of black French knots at their hearts. Drooping sprays of black French-knot "berries" you will add for good measure and to enrich the design, and two sorts of foliage: fine, daisy-stitch leaves for the small flowers; leaves for the small flowers; and large, darning-stitch ones for the big flower. Stems are outlined. You've just been aching to get at that big, rose-colored flower, haven't you? Well, now is the time. you? Well, now is the time. First, embroider it, using black darning - stitches to mark and divide the petals, and to outline a part of the center. Let this latter darning merge into beautifully worked, padded satin-stitch, also black, and fill the heart of the flower with stamentips of orange French knots, made plump and solid. Cut made plump and solid. Cut out the blossom, allowing for turning a hem all around the edge. Blanket - stitch the edge. Blanket - stitch this hem with lighter pink, just as you did the smaller flower on the bib; but since this big, rosy blossom is the pocket, blanket-stitch it to the apron by the four lower

The finishing - touch is a scroll of black darning-stitch following the curve of the scalloped edge at the

bottom.

This model, also, one - piece affair, with no gathers at the waist—just bind it with rose bias-fold, and whip seamed - and-turned straps to the top of bib, crossing them in back and featuring them in back and featuring them. and fastening them at the back with buttons or snapfasteners.



No. 3629 N. Colette No. 3630 N. Bouguet Marie No. 3631 N. Lady Butterfly No. 3632 N. Rosalie

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 36

When She Sleeps or

When She Merely

Lounges

AJAMAS for sleeping, and a robe for lounging these are among the modern woman's essential "rest-clothes," whether she is a college-girl, a tired business - woman, a social butterfly, or a busy home-woman; and of course she wants them in keeping with the rest of her wardrobe-pretty and smart and becoming. No reason why they shouldn't be all three, and much reason why they should. too, if she is a true hostess, she wants to provide just such rest-clothes for the chance overnight guest, thereby earning the gratitude and appreciation such thoughtful hospitality is sure to evoke and truly merits. These, too, she wants as attractive as possible. Neither for herself nor for her guests need such clothes be costly or elaborate, and certainly they can be charming and lovely without being either expensive or fussy The trend in rest-clothes does not differ materially from that in other apparelsimplicity is the keynote, even in decora-

Many fabrics there are from which to make rest-clothes; but none more satisfactory than cotton crepe, both in white and in colors, alone or in combination. That these crepes are easily decorated, readily cared for, and exceedingly durable no one can deny; and they are certainly good-looking. Make white crepe into pajama trousers, finishing the ankles with bands of apricot; make the same white crepe into a sleeveless top, trimmed with bands and pocket of apricot and a bit of well chosen, simply-done embroidery; fashion from apricot a chic little slip-on jacket with white-crepe trims and embroidery—and then stand back and congratulate yourself on the delightful creation you have achieved. will merit your self-approval. Or make a wing-sleeved negligee from apricot crepe. banded with white and embroidered in white and black with a bold design, boldly executed, and feel that you quite deserve the nice things your admiring friends have to say.

Embroidery on such pieces as these

Embroidery on such pieces as these should be as simple as the garments themselves; and when a season elects to favor any particular embroidery-stitch, she errs who does not make the most of the vogue. This season sponsors wide use of simple chain - stitch; therefore, what better stitch could one select for decorating a pajama ensemble or a negligee, using a lightweight thread for the former, and a heavier cotton for the latter?

A Pajama Ensemble Is Comfort de Luxe

Here is one instance where you can embroider "before or after," at your own discretion. The pocket of the pajamatop is easier to embroider before it is applied, but the work can be done after-



No. 3633 N. Pajamas and Jacket

No. 3634 N. Negligee

ward if you are that "contrary-minded." For that matter, the neck-trim can be embroidered before applying if you do not work the outer row of any flower, or any outside lines at all. The rest may be done, and these left till the band is in place—but suit yourself about all these matters."

Use three threads of white stranded floss for the chain - stitching, and take care to make your stitches of uniform length, without drawing them. Make clusters of fat French knots for flower-centers.

In making the pajama-top, seam the back and the front sections together, across the shoulders and down the sides, with narrow French seams. The front section is cut a trifle fuller than the back, and the neck of the back is round. Bind the armholes with white bias-fold. Seam

the neck-trim together at the back, and stitch it to the neckline. Turn it over on to the front, and turn in the lower edge, shaping it to fit the outlines of the design. Baste, and cover the edge with chain-stitching, by one process securing the hem and embroidering a part of the design. Hem the top of the pocket, turn in the edges of the sides and the bottom, and stitch in place. Seam together lengths of apricot fabric to make the bottom band, stitch this to the bottom of the pajama-top, turn it up on to the right side, turn in the other edge and stitch—and the top is done.

The trousers are made in two pieces, each a leg of the garment. Seam these together with narrow French seams down the middle of the front and back, and down the inside of each leg. Finish the top edge with a casing to run elastic

She Can Look Her Best in Rest - Clothes"

Designed by CAROLYN WAITE

through, and stitch an apricot band to each ankle in the same manner as you edged the bottom of the pajama-top.

The piece de resistance of the ensemble is the little slip-on jacket. This requires three pieces—a back section and two fronts. The sleeves are in short kimono style. Seam the sections together at the shoulders and down the sides, using the same narrow French seams. Cut the bands of white crepe for trims, mitering them at the corners before applying in the same way they were stitched to the pajama-top and the ankles of the trousers. In each front corner chain-stitch the flower unit found on the pocket of the pajama-top. There is no other decoration, and none is needed.

And a Negligee Is Always an Indispensable

The fronts of the wing sleeves, and one front of the negligee itself carry the embroidery, which may be done either before the garment is made up, or afterward, though perhaps before is easier for most workers. The design is bold, and so is the execution, which is as it should be. Do it with one strand of heavy white perle cotton, making the stitches of uniform length, and using a needle with a long eye, for the thread must not be dragged through the fabric. The odd French knots used as part of the flowercenters and to mark certain leaves, are not the least interesting feature of the design. Make these with a black and a white thread used together in the needle, twisting the combined threads once only around the needle, and holding the knot down carefully while drawing the thread

The first step in making up the garment is to make a wide tuck at the shoulder on each of the front sections, letting this tuck run well down over the bust. This gives the needed fulness without making the garment bulky. French-seam the two fronts to the back section across the shoulders and down the sides. Bind the armholes with biasstrips of the self-fabric. To make the collar, fold a wide strip of the fabric, cut the necessary length in halves lengthwise, and seam the short ends. Turn, and turn in the two long sides. Baste these over the neck of the garment, with the edge inside, and then stitch. Now hem the remaining front edges, and the bottom. All that remains is the sleeves. As we have seen, these are just straight strips of fabric, bearing a design at the Turn in the front edge of each and stitch it to the garment for the required length-which is greater in back than in front, but in no case extends the full length of the strip, or sleeve. turn narrow hems around the remaining edges, and stitch.

Needlecrafters' Own Page

CONDUCTED BY OUR READERS

Lace and Insertion for Bathroom Curtains

By LULA M. HARVEY

ERCERIZED crochet-cotton, No. 70, was used in making this attractive set for sashcurtains, which seems especially

suitable for the purpose suggested.
THE LACE.—This is four
and one-half inches deep at the point. Chain 20 stitches.

1. Tr in 8th st from hook, 2

more sp (of ch 2, miss 2, 1 tr), 4 tr (counting all), 1 sp, turn at

end of each row.

2. One sp (ch 5 always for 1st sp of a row), (4 tr, 1 sp) twice, widen 2 sp thus: *Ch 5,

twice, widen 2 sp thus: *Ch 5,
tr in same st with last tr, ch 5,
tr in 3d st of 5 ch first made. Or,
if preferred, the method of widening with t tr may be
used; that is, ch 2, t tr in same place with last tr, ch 2, t tr
in middle of t tr.

3. Widen 2 sp thus: Ch 10, tr in 8th st from hook, ch
2 tr in tr at and of preceding row *3 sp 4 tr 3 sp.

2, tr in tr at end of preceding row, * 3 sp, 4 tr, 3 sp.
4. One sp, (4 tr, 3 sp) twice, widen (like 2d row from *

Widen (3d row to *), 6 sp, 4 tr, 2 sp; edge (of 4 tr, 1 sp).

Edge (of 1 sp, 4 tr); 1 sp, 10 tr, 7 sp, widen. Widen, 10 sp, 4 tr, 4 sp.
Edge; 3 sp, 4 tr, 11 sp, widen.

Fluted Lace in Knit ing (For directions see page 31)

Widen, 15 sp, 4 tr, 1 sp; edge.
Edge; 1 sp, 4 tr, 17 sp, widen.
Widen, 3 sp, *4 tr, 15 sp, 4 tr, 3 sp.
Edge; 3 sp, 16 tr, 9 sp, 10 tr, *3 sp, widen.
Widen, 5 sp, *4 tr, 1 sp, 4 tr, 7 sp, 25 tr, 2 sp; edge.
Edge; 1 sp, 16 tr, 3 sp, 10 tr, 5 sp, 10 tr, *7 sp,

widen.

that in working the last tr you leave 2 st or loops on the needle, thread over twice, as in d tr, tr in next tr, workas in d tr, or in next tr, working off only 2 st; then, for the last sp, over 3 times, tr in next tr, and work off all the st 2 at a time, making the 1st st loose, next one tight, and so on. This saves slip-stitch-

so on. This saves slip-stitch-ing back, which is little trouble. however, if properly done. 22. Like 20th to *, 14 sp. 23. Narrow (as in 21st row), 13 sp. * 19 tr, 1 sp. 7 tr 3 sp. tr, 3 sp.



Lace for Bathroom Curtains

Edge; 1 sp, 10 tr, 1 sp, 16

* 11 sp. 5. Narrow, 10 sp, * 10 tr,

26. Edge; 1 sp, 16 tr, 1 sp, 4 tr, * 9 sp.

28.

Narrow, 9 sp, 13 tr, 4 sp. Edge; 3 sp, 10 tr, 7 sp. Narrow, 6 sp, 4 tr, 4 sp; edge.

30. Edge; 1 sp, 4 tr, 7 sp.
31. Narrow, 5 sp, 4 tr, 3 sp.
32. Edge; 5 sp.
33. Narrow, 3 sp; edge.
Repeat from 2d row to required

length.

For the edge: In each sp of 2 ch work 3 d c, in each corner sp (of 5 ch) work 3 d c, ch 4 for picot, 3 d c, and in the sp at point work (3 d c, ch

4) twice, 3 d c.

If the lace is to be used as a top for bathroom sashthe lace is to be used as a top for bathroom sash-curtains, attach a ring closely filled with d c to each point; these rings should be of a size that will slip easily along the rod, and may be of thread wound around a finger or smooth stick, then worked as directed, or of ivory. INSERTION.—Make a chain of 98 stitches.

1. Miss 7 st of ch, 4 tr in next 4 st, 27 sp; edge (of

1. Area 4 tr, 1 sp). 2. Edge; 1 sp, 4 tr, 25 sp; edge. 2. Edge; 1 sp, 4 tr, 3 sp.

Edge; 1 sp, 4 tr, 2s sp; edge, Twenty-seven sp, 4 tr, 3 sp, Edge; 3 sp, 4 tr, 23 sp; edge. Edge; 24 sp, 4 tr, 2 sp; edge. Edge; 1 sp, 10 tr, 23 sp; edge. Twenty-six sp, 4 tr, 4 sp. Edge; 3 sp, 4 tr, 23 sp; edge. Like 2d row, reversed. Like 2d row

9. Like 2d row, reversed.
10. Like 2d row.
11. Eleven sp, then like 11th row of lace (from * to end of row).
12. Like 12th (to *), 7 sp; edge.
13. Edge; 7 sp, like 13th.
14. Like 14th, 7 sp; edge.
15. Ten sp, like 15th.
16. Like 16th, 9 sp; edge.
17. Edge; 18 sp, 25 tr, 1 sp; edge.
18. Edge; 1 sp, 28 tr, 17 sp; edge.
19. Nineteen sp, like 19th.

Nineteen sp, like 19th. Like 20th, 16 sp; edge 19

widen.

15. Widen; 10 sp, *7 tr, 3 sp, 10 tr, 4 sp, 19 tr, 3 sp. 16. Edge; 1 sp, 22 tr, 5 sp, 16 tr, * 13 sp, ch 2, t tr in same st with last tr (to widen 1 sp).

17. Ch 7, tr in t tr, forming the sp at point, 23 sp, 25 tr, 1 sp; edge.

18. Edge; 1 sp, 28 tr, 22 sp. 19. Sl st over 1 sp, 21 sp, * 19 tr, 1 sp, 7 tr, 3 sp. 20. Edge; 1 sp, 4 tr, 1 sp, 25 tr, * 18 sp. 21. Sl st over 2 sp, (to narrow), 16 sp, reverse 20th row from *. If preferred the narrowing or dropping of sp may be done at end of preceding row, as follows: Make 16 of the 18 sp as usual, save that in working the last tr Like last row, reversed. Like 20th (of insertion). Cake-Plate Doily 10 tr; reverse

Bread-Tray Doily

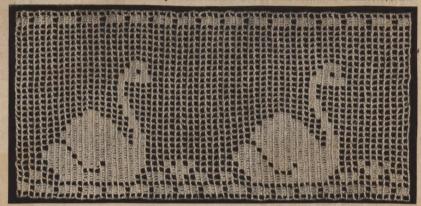
23. Nineteen sp, like 23d.
24. Like 24th, 17 sp; edge.
25. Edge; 18 sp, like 25th.
26. Like 26th, 19 sp; edge.
27. Twenty-three sp, 13 tr, 4 sp.
28. Edge; 3 sp, 10 tr, 21 sp; edge.
29. Edge; 22 sp, 4 tr, 4 sp; edge.
30, 31. Like 2d and 3d rows (of insertion).
32, 33. Edge; 27 sp; edge.
Repeat from 2d row.
The insertion is sometimes, placed above the

The insertion is sometimes placed above the hem, at the bottom of the curtain or below the hem at the top; the arrangement is a matter of preference, but the effect is very pleasing, either way.

Doilies for Bread-Tray and Cake-Plate

By KATHERINE BESTFATHER

IF a thread giving 7 spaces to the inch is used, the plate-doily will measure about nine inches in diameter, with-



Insertion for Bathroom Curtains

out the edge; the tray rather more than six by twelve inches. The design is especially simple and attractive.

Begin the bread-tray with a chain of 140 stitches.

1. A tr in 8th st from hook, 44 more sp (of ch. 2, miss

2, 1 tr).

2, 1 tr).

2. Ch 10, tr in 8th st of ch, ch 2, tr in last tr of preceding row, thus widening 2 sp, (2 tr in sp and tr in tr) 45 times, ch 2, t tr in same st with last tr, ch 2, t tr in middle of t tr, thus widening 2 sp at end of row.

3. Widen 2 sp, 7 tr, 45 sp, 7 tr, widen 2 sp.

4. Ch 7, tr in last st of preceding row, to widen, 7 tr, 49 sp, 7 tr, ch 2, t tr in same st with last tr, to widen.

ttr in same st with last tr, to widen.

5. Edge (of widen, 4 tr); 22 sp, 10 tr, 3 sp, 10 tr, 22 sp; edge (of 4 tr, widen).

6. Edge; 8 sp, 10 tr, 4 sp, 13 tr, 3 sp, 16 tr, *1 sp; reverse from * to beginning of row.

beginning of row.
7. Edge; 10
sp, 10 tr, 2 sp, 19
tr, 2 sp, 16 tr, * 1

sp; reverse. 8. Edge; 12 sp,

10 tr, 1 sp, 19 tr, 3 sp, 10 tr, * 3 sp; reverse.

9. Edge; 18 sp, 9. Edge; 18 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, * 10 tr; reverse.

10. Edge; 15 sp, 13 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, * 16 tr; re-

Edge; 10 sp, 4 tr, 4 sp, 13 tr, 1 sp, 10 tr, 1 sp, 16 tr, 1 sp, *

Edge; 11 sp, 7 tr, 3 sp, 13 tr, 1 sp, 10 tr, 1 sp, 19 tr, 1 sp, *

13. Edge; 12 sp, 10 tr, 2 sp, 16 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, 4 tr, *3 sp; reverse.

14. Edge; 13 sp, 13 tr, 2 sp, 10 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp; *22 tr; reverse.

15. One sp, 4 tr, 14 sp, 13 tr, 4 sp, 22 tr, 2 sp, *28 tr; re-

16. Edge; 16 sp, 19 tr, 1 sp, 22 tr, 2 sp, * 28 tr; reverse. Concluded on page 31



So convenient in summer!

Campbell's delicious soups, already cooked, can be obtained everywhere

Gamblells



GOOD FOOD for your family —first, last and always. This is your rule, of course. You know how much depends on the quality of your meals—the precious health of those in your care—their daily enjoyment at the home

table. And what a debt your family owes you for your constant efforts to place before them such delightful and beneficial meals!

You deserve every help in your important and exacting service to the home. Campbell's Soups are such an aid. For their exceptional goodness more than meets your high standards of quality and they are delightfully easy and convenient to serve. Adding an equal quantity of water, bringing to a boil, simmering a few minutes. Isn't it wonderful that Campbell's delicious soups require no more from you than this? Think how much you are saved! And now especially, when the weather is hot, you are grateful to Campbell's Soups for helping to keep you out of the kitchen.

In summer it isn't always possible for you to obtain the quality of food you desire for your table, if you happen to be away from your usual sources of supply. But at the seashore, in the mountains or off in the country,

you can purchase Campbell's Soups wherever food is sold.

With all the cold meats, salads and iced beverages of summer, your family needs the healthful invigoration of good, hot soup. It is a splendid tonic to the digestion. It is the ideal one-hot-dish of the summer meal.

Campbell's Vegetable Soup is a great summertime favorite. It is so hearty and substantial—"a meal in itself", people say. Fifteen choice vegetables—whole, diced or in puree. A luncheon or supper ready in a few minutes! Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on the label. 12 cents a can.



My flowers seem to laugh with me And wink their eyes in merry glee; It's just the way I show delight When Campbell's thrill my appetite!







truth that came from a million wash-lines

HERE'S a saying that wasn't just "thought up".
It came straight from the hearts of the women who use our soap. It is what they tell each other over the washyard fences.

Time and time again they say:

"Nothing can take the place of Fels-Naptha"

And here's why they say it ...

Because Fels-Naptha brings them extra help—the extra help of two active cleaners instead of onenaptha, the dirt-loosener, and soap, the dirt remover. Working hand-in-hand they dislodge the dirt and wash it away. They take out even the ground-in grime. They do it without hard rubbing—and that's extra help that is well worth having.

Naptha is the safe, gentle dirt-dissolver used in "dry cleaning". There's plenty in Fels-Naptha. You can smell it. It is mixed with unusually good soap, by the exclusive Fels-Naptha process, to form the golden bar which makes your washing easier.

Fels-Naptha works effectively in washing machine and tub-in hot, cool or lukewarm water or when your clothes are boiled. Fels-Naptha is easy on your hands. And its extra help is fine for general housecleaning, too.

Your grocer sells it. Get a 10 bar carton today. When you do your next wash you'll agree with the millions who say, "Nothing can take the place of Fels-Naptha".

FELS & CO., Philadelphia

FELS-NAPTHA

THE GOLDEN BAR WITH THE CLEAN NAPTHA ODOR





private gardens that we know of, these stone ovens are ar-ranged for outof-door cookery.
And how folks,

with every con-venience indoors

venience indoors for luxurious living do flock to them. Every town should have its community picnic grounds with ovens! That's the sort of thing that women should use their votes for! Men will never think of it but they will enjoy them like twelve-year-olds, and nothing will promote civic feeling more than such

like twelve-year-olds, and nothing will promote civic feeling more than such camping together for a mealtime at least, meeting under the friendly laws of bread and salt.

Of course the steaks (lamb or beef), chops, sausage, corn and potatoes, toasted marshmallows for dessert, are the obvious items for such occasions. Liquids are always a problem and when the vacuum bottles get low, olives, grapes, oranges, peaches and melons are partial thirst quenchers.

FACTS FOR HOMEFOLKS



Conducted by ANNE PIERCE



ALMOST always when one says "picnic" it invokes a vision of ham sandwiches, hard cooked ergs hard cooked eggs. olives and pickles, fried chicken and

fried chicken and frankfurters, possibly potato salad, and a huge chocolate layer cake. All of these appear rampant on the coat-of-arms of the picnic spread, for Labor Day, the close of the regular picnicking season.

There are up-to-date picnics made possible by vacuum bottles and wide-mouthed contributer and wide-mouthed contributer.

possible by vacuum bottles and wide-mouthed containers, not merely for liquids but also for salads and ice creams, berries and melon cubes, hot soups and coffee or cold tea and punch. With the Ford or Lincoln to transport them, picnic menus may have any-thing or them there down.

thing on them these days.

But suppose it is a simple picnic, by the basket and Ford route, or even in the best Porch and Paper Plate style. the best Porch and Paper Plate style. A French family will close up their shop shutters on every possible festival, take a bottle of wine, a crusty loaf, olives, fruit and cheese and go off to the country. And the cab drivers sit at the pavement tables and have their omelet, salad and coffee like grandees! We need not be too proud to take lessons in getting the fun out of food from the French, for they are past masters in the art. But we can stick to our regulation picnic foods and by a few new touches give the old friends all the charm of new acquaintances, retaining the comfort of old ones!

THE ham may be ground and mixed with a little crushed pineapple to be spread on buttered graham bread. Pineapple always sets off ham, by the way; note, fried pineapple slices with broiled or baked ham. The more usual broiled or baked ham. The more usual variations, mixing the minced ham with mayonnaise, or with sweet pickle or one of the well-seasoned mixed mustards, are all good; rye bread preferred. Grated cheese mixed to a paste with milk and given a welsh rarebit seasoning of salt, paprika and worcestershire is exceptionally good, spreads well and keeps moist. keeps moist.

Laml or cold pork may be used with

horseradish and rye bread; or puffed raisins, cream cheese and minced maraschino cherries or crystallized ginger, on white bread and butter, for a dainty sweet sandwich.

Porch Parties Are Home Picnics

THE hunger for "hot dogs" as evi-THE hunger for "hot dogs" as evidenced by the thousands of refreshment stands that spring up like mushrooms along the roadside, is poorly rewarded by the half-cooked, hard, uninteresting frankfurters served, and not always are they successfully digested!

We had a porch supper the other night at a country camp. The frankfurters simmered for half an hour, until they burst open, then they were browned in butter; served with sauerkraut from the can and rye bread, they met with great applause. Only a distant relation these, to the usual frank-

furter, barely warmed through, stuck in an unbuttered roll, with a dab of mustard! A fortune awaits some one who puts up a wayside stand and serves "hot dogs" of the pedigree just

To give the old favorite, the potato salad, a new flare, sliced frankfurters may be added to it; or dill pickle, cress if available, slices of radishes, always the tang of onion of course or chopped chives and use a mayonnaise, not a thin dressing. Serve whole tomatoes with salt. You get more flavor by eating them like the "love apples" they are than by the knife-and-fork conventional method! With a border of stuffed eggs this is a complete one-plate porch supper, colorful, healthful and easy to serve without complete one-plate porch supper, color-ful, healthful and easy to serve without too much running back and forth. Iced tea with lemon; grapejuice with ginger ale or lemonade; iced coffee or hot; all are good and all possible by roadside or wherever, thanks to the vacuum bottles and pails, and also the tomatoes and lettuce may be served crisp and cold instead of wilted and warm.

The veteran hard-boiled egg is still welcome with salt and pepper only, but if the yolks are seasoned with paprika, salt and worcestershire or mixed with mashed sardines, or chilli sauce, or mustard or anchovy paste, with a little oil, butter or milk to make a paste, if need be, they carry a pleasant surprise instead of being a known quantity and add to the holiday unusualnes

We have cast our vote before for small cakes frosted or loaf raisin cake or two-layer jelly cake rather than the over-rich, many-layered cakes, for the picnic on the porch or anywhere in hot

weather. Heavy sweets, rich sauces and fatty foods are to be avoided rather than warm foods, because they are real body fuel.

IF regulation fried chicken is too expensive for a big family or large group, the boiled or roasted fowl made into salad, extended with veal or chopped celery, served with mayonnaise and lettuce, will come cold and delicious out of the broad-mouthed vacuum pails or refrigerator and serve easily on paper plates with buttered easily on paper plates with buttered

vacuum pails or refrigerator and serve easily on paper plates with buttered rolls.

We had a delicious "Crab Louis" up in Augusta, Maine, the other day, at an entrancing place with hundred-year-old gardens and the Kennebec River in the front yard! It was merely crab meat (canned will answer nicely, the middle-west people can do this too) mixed with finely chopped celery and green pepper and a generous amount of Russian dressing (mayonnaise thinned with chilli sauce). It was served on garden lettuce (the green soft kind that has more vitamines than the bleached, crinkly lettuce) with hot biscuit and potato chips. It was worth going miles to get, but anybody can serve it on her own porch wherever she lives. A cup of clear, hot consomme came first and cherry pie and coffee came last. It "ate well" and could all be prepared in advance, only making coffee and heating up the consomme at the time of serving. coffee and heating up the consomme at the time of serving.

DURING the next two months the autumn picnic will be in season when the camp fire or stone oven for broiling steaks and chops and sausages may be enjoyed to the full. In many places, the great Kansas City Park, at Kent Falls, Connecticut, and in two

NO one need hesitate to use the convenient, labor-saving paper dishes and "napery" these days. There are also paraffined paper cups, sometimes decorated and washable; fluted paper plates; lacquered trays to support and assemble these dishes; heavy napkins, with borders plain or colored, and flowered or white damask table cloths and plate mats. Some come in gay colors and plaids. All of these save both dishwashing and laundry and add to the gaiety and freedom that should characterize a picnic, since no one is relegated to the kitchen to wash up afterward and no one need fear "spillage and spoilage" at the table. The joy of putting the plates in the fire place at camp! It makes a holiday in itself! It can be done at home. The Makings of the Out-Door Feast

THE high points in porch catering are attractive, light foods with one hot dish, not only easily made but easily served. One large plate carries the ham and salad, the rolls are on the bread and butter plate, the iced tea on a tea cart near by, and only the omelet is served from the kitchen. The two-tray tea carts make a perfect "moving buffet" for the porch.

You may think it strange for the omelet to be suggested here, but the flat French omelet, superior in flavor, will stand the trip, and the cheese or vegetable sauce is poured over it before folding. This is a delicious hot savory with the ham to be served on the same plate. THE high points in porch catering are

the same plate.

French Cheese Omelet

To serve six, use four eggs, one-half teaspoon salt, one-eighth teaspoon pepper, four teaspoons of butter and one-fourth cup of hot water. Mix the eggs, add other ingredients and cook slowly, raising edges from time to time until it is browned on the bottom and set throughout (eight to ten minutes) set throughout (eight to ten minutes).

Some Simple Menus for Porch Suppers

French Omelet with Cheese or Vegetable Sauce Rolls Sliced Ham Lettuce and Tomato Salad Orange and Pineapple Gelatine Vanilla Wafers Iced or Hot Tea

Cup of Consomme Cold Halibut or Haddock with Mayonnaise or Horseradish Sauce Stuffed Eggs, Sliced Tomatoes and Lettuce Graham Bread and Butter Ice Cream and Cake or Peaches, Plums and Grapes with Crackers and Cheese Coffee

Melon Chafing Dish of Creamed Chicken and Ham
Olives Fruit Punch Rolls Deep Dish Peach Pie

Tomato Soup or Clam Chowder
Cheese Crackers
Ham Mousse or
Meat Loaf with Lettuce
Potato Chips Sweet Mustard Pickles
Bread and Butter Sandwiches
Sliced Peaches and Cream
Orange Stoppe Cake Tea Orange Sponge Cake

Assorted Sandwiches (One sweet, one meat, one cheese of white, Graham and rye breads) Iced or Hot Chocolate Wafers Fruit Salad Make a sauce of one-quarter cup each of milk and grated cheese, seasoned to or mink and grated cheese, seasoned to taste, pour over omelet and fold, or sprinkle omelet with grated cheese and paprika and fold after a minute. A cup of any diced cooked vegetables may be added to a cup of thin white or brown sauce and poured over the omelet before folding, and around it.

THE Parent-Teacher Associations of Georgia have put out an original food book dedicated to the family, in which all sorts of home and seasonable cookery, community entertaining, food values and luncheons for executive boards and for school children are happily jumbled together in a perfectly logical way, when you look at it from the "teachers and parents" view point. Here is a new-old recipe from this new compilation:

Ham Mousse

Soak one tablespoon of gelatine in one quarter cup of cold water, dissolve ti in one-half cup of hot water and add to two cups of chopped cold boiled ham. When cold add one teaspoon of mixed mustard, a few grains of cayenne and one-half cup of cream beaten until stiff. Turn into a mold dipped in cold water and chill. Serve on lettuce or garnish with parsley.

UNDER the head of "Tin Can Magic" a number of savory dishes for informal cookery are suggested in this unusual Parent-Teacher Association cook book. "Fliver Scramble" is made from six ower consciled. this unusual Parent-Teacher Association cook book. "Flivver Scramble" is made from six eggs scrambled in the pan, a small can of salmon and one of tomatoes added and reheated. It sounds the part but seems plausible and enjoyable at that. "New Model Slumgullion" for six, calls for four slices of bacon fried with a sliced onion, a can of tomatoes and one-half

and one-half pound of any meat (ground raw or left-over diced meat). Cook this for 20 minutes and add one-quarter pound of grated cheese only a few minutes before serving.
All such dishes

are ambrosia when cooked in the open in a trusty skillet or quickly made in the kitchen and served from the

skillet itself at the impromptu porch table. "Stop-Go Brunswick Stew" calls for two strips of bacon, a can each of corn and tomatoes, two onions and half a pound of any minced meat or fowl (canned, cooked or raw). Only 20 minutes cooking, no fussing and mighty good to eat!

A PERFECT meat loaf of special flavor made with rolled oats was given in Needlecraft for July, 1927. If yours has escaped we shall be glad to send you a copy of it. We can't improve on it, and it is excellent cold for porch or basket rights. basket picnics. Escalloped asparagus is an excellent hot dish to accompany this cold loaf, in which case the

soup could be omitted.

This is an excellent picnic cake, easy to make and not too sweet:

Orange Sponge Cake

1 cup sugar 1½ cups flour 1½ teaspoons baking powder teaspoon salt

3 tablespoons orange juice 1 tablespoon lemon juice

1 teaspoon vanilla Grated rind and pulp of half an Grated rind of 1

Beat egg-yolks well. Add orange and lemon juice, one tablespoon at a time. Add grated rind. Beat sugar in lightly but thoroughly. Add vanilla. Sift Add grated rind. Beat sugar in lightly but thoroughly. Add vanilla. Sift flour, measure and add baking powder and salt. Sift three times, then fold lightly into batter. Add stiffly beaten whites folded in. Bake as loaf, layers or small cup cakes.

LIKE the man who went round the world hunting for gold and came back to find a gold mine in his own back yard, we can often make a party or picnic by changing the menu and method of service, even if we can't go far afield! Getting away from "three-

times-a-day" at the family table gives a certain re-lease and a festive feeling of change that is good for the disposition and the digestion as well. Food from a basket, eaten underneath a tree becomes a feast as the children have always known as well as the Persian poet who sang of "a loaf of bread be-neath the bough." Why not try it?



"Master" Biscuits with Variations

T is often an agreeable variation in the sandwich line to use baking-powder biscuit instead of bread, espepowder biscuit instead of bread, especially for minced ham combinations, minced chicken with celery, or marmalade. Indeed variety in breads, the great economic staple, is one of our favorite hobbies. From the Southland, the home of the biscuit, beaten or otherwise, come this master-recipe for biscuit, their handling and some interesting variations esting variations.

Ingredients

For the basic recipe use to each 2 cups of soft wheat flour (cake flour), 4 teaspoons of baking powder, one quarter teaspoon of salt, and 2 tablespoons of lard or other shortening; milk to blend (about three quarters cup).

Method

Sift the flour before measuring and sift again with other dry ingredients. Rub in the shortening with finger tips or cut in with two knives. Add milk and turn out on floured board; if a firm southern biscuit is wanted knead about ten minutes or enough to make a smooth dough, roll out half an inch thick, cut and bake in a hot oven 12 to 15 minutes. Others like the texture produced by handling as little as possi-ble, patting out the dough in small

The following variations are good

The following variations are good enough to compete with cake:

Raisin Biscuit: Sift half a cup of sugar with the dry ingredients, add one beaten egg to the milk, and stir in three quarters of a cup of puffed raisins or currants soaked, washed and drained. These are perfect with a fruit salad or for jam sandwiches or split, toasted and buttered for tea.

Peanut Biscuit: Sift a tablespoon of

buttered for tea.

Peanut Biscuit: Sift a tablespoon of sugar with the flour, add two beaten eggs to the milk and stir in half a cup of chopped peanuts; or use a quarter cup of peanut butter instead of other shortening. Excellent with vegetable salads and with soups.

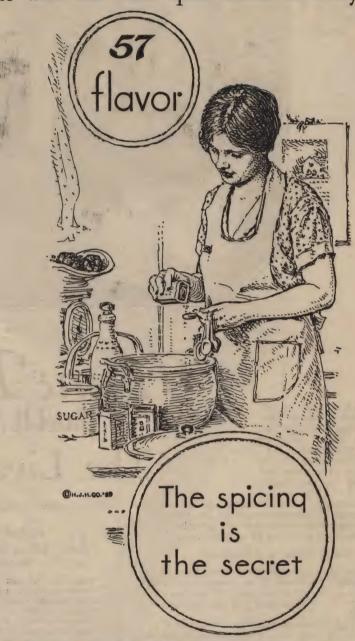
Cheese Biscuits: Add half a cup of grated cheese to the dry ingredients. Roll out or add more liquid (about a quarter cup) and drop the dough.

Date Turnovers: Roll the dough thin, cut in larger rounds, place a stoned date on each round; wet the edges and fold over into midgit turn-

edges and fold over into midgit turn-overs; crimp edges with a fork. A perfect accompaniment for fruit salads, or an engaging semi-sweet to serve with tea or chocolate.

Concluded on page 23

Thick, tender steaks . . . fried oysters . . . fish cakes and cold meats and broiled chops. Pour Heinz Tomato Ketchup on any of these good things. Their fine flavors become even better with the help of this rich, thick ketchup. Such a pleasant tomato-y taste with hot little spice thrills in every drop.



It's the flavor that makes Heinz Tomato Ketchup so tempting.

Indeed, in order to catch the true flavor of tomatoes and bottle it up into ketchup, we found we had to begin at the beginning.

Develop our own seed. Raise our own tomato plants. Pick the tomatoes when they are just at their reddest and plumpest and juiciest. And bottle them while they are still garden fresh in Heinz kitchens located near the gardens.

Then, of course, adding just the right spices—the dash of Heinz mellowed vinegar - the salt - the pure granulated sugar for sweetening... Only by sending our buyers to special markets in the Far East could we get the choice quality of

Care, always, in every detail that concerns flavor—even to using glass lined tubes to conduct the ketchup from the kettle to the bottle. . . For care is the real reason why the Heinz name has come so indisputably to mean Flavor.

H. J. HEINZ COMPANY . PITTSBURGH, PA. A well-planned fireplace furniture - grouping invites sociability. Small accessories add to the comfort and linable atmosphere of the room



Photographed by Mattie Edwards Hewitt

A davenport on one side of the fireplace b e may balanced by a grouping of smaller pieces of furniture on the opposite side

Hazel H. Adler, Editor The Livable Room

HERE is no place in the modern home for the stiff, uncomfortable, unused parlor of our mothers' or grandmothers' day. Every room in the house to-day must be livable. The parlor has been replaced by the family living-room. living-room.

The first essential of a livable room is a livable arrangement of furniture. Furniture should be grouped with a view toward comfort and sociability, and not stiffly placed or loosely scattered in a room to fill up bare spaces.

When There Is a Fireplace

THE fireplace is the logical place in a room for a hospitable grouping of furniture. If the room is large enough, the illustration at the top of the page will serve as an excellent example of a well planned and well balanced fireplace-grouping.

The same plan of arrangement may be adapted to a smaller room by omitting the overstuffed chair placed next to the davenport; or by omitting the davenport and using only a large overstuffed chair and small table to balance

only a large overstuned thair and small table to balance the chair and table on the opposite side of the fireplace. If the size of the room does not permit of two large over-stuffed chairs flanking the fireplace, a wood or reed arm-chair may be substituted for one of the upholstered chairs; or two reed, or one reed and one wooden armchair may be used.

Balance

THE most important of all things to consider in grouping furniture is balance. We cannot place all the heavy pieces of furniture at one end of the room or in one corner, or on one side. Large pieces must be balanced by other large pieces or by groupings of smaller pieces.

How shall we balance a fireplace grouping at the opposite end of the room?

We can do this in several ways.

We can do this in several ways. Here are a few sugges-

Piano, easy chair, lamp and small table.

Large table, lamp and easy chair.

Davenport, small table and lamp.

Screen or wall-hanging, easy chair and lamp.

Bookcases, easy chair, small table and lamp.

 ${\rm I\!I\!N}$ a livable room there must be comfortable places to sit. This means comfortable chairs, placed near a good reading-light and a convenient table.

Smoking conveniences are essential to the comfort of

male members of the family or visitors.

FURNISHING PLANS

A Small Living Room with Southern and Western Exposure:

Walls—Gray-blue paint or stippled wallpaper.
Woodwork—Cream, gray-blue or walnut finish.
Floor-Covering—Two-tone mulberry velvet rug,
Drapery—Cretonne in mulberry, cream, blue and green.
Curtains—Cream marquisette.

Curtains—Cream marquisette.

Furniture—Wicker settee or couch and two wicker chairs, gray-blue with oushions to match drapery-material. Windsor armehair, butterfly table, and end tables in walnut or brown mahogany finish.

Accessories—Wrought-iron floor-lamp, glazed chintz shade; blue pottery table-lamp, golden-yellow and blue shade; mulberry sateen table-runner, embroidered in blue, black and gold. Pillows—golden-yellow, blue and mulberry sateen.

A Medium Sized Living Room with Northern and Eastern Exposure:

ern and Eastern Exposure:

Walls—Cream or yellow paint, or small-figured buff paper.

Woodwork—Ivory.

Floor-Covering—Two-tone tan velvet rus.

Drapery—Printed linen or rayon damask in cream, mulberry and green.

Curtains—Gold rayon marquisette.

Furniture—Small davenport, mulberry velour; Cogswell chair, taupe and mulberry figured velour; semiupholstered chair, green and taupe damask; gateleg table, colonial arm-chair and side chair, end tables.

Accessories—Iron floor-lamp, orange, black and gold shade; green pottery table-lamp, orange shade; orange-sateen table-runner. Pillows—soft orange, green and blue sateen.

A Large Combination Living and Dining

Woodwork—Ivory.

Floor-Covering—One mulberry velvet rug (9x15), two large oval wool braided rugs in tan and mulberry. Drapery—Printed linen in mulberry, blue, gold and green.

Curtains—Gold rayon marquisette.

Furniture—Reed settee and two matching armchairs in brown, or small settee, wing chair and semiupholstered armchair; gateleg or extension library-table, Windsor chairs and server, walnut finish; butterfly and end tables, antique green.

Accessories—Iron floor-lamp, orange, black and gold shade; green pottery table-lamp, parchment shade, orange-yellow pottery, amber glass, green, mulberry and gold pillows.

*Alternate choice of woodwork, walnut finish. All floors, walnut, wax finish.

Chairs should be placed away from doors and passageways, so that they are not in the way of people entering or leaving the

The center of the room is best kept clear, providing space to pass back and forth without disturbing those sitting in the room.

although physical comfort is highly important in making a room livable, there is another kind of comfort equally important in a livable room. We all have memories of childhood when the parlor was a place where one mustr't touch things for fear of breaking them. In a room where one is afraid to turn around for fear of disturbing order or breaking some cherished fragile object, there is no mental comfort.

Living-room furnishings should be serviceable. should be selected to withstand the ordinary wear and tear of a healthy family. Fragile objects should be placed in a cabinet or on a mantel shelf where they are not subject to "accidents." One cannot enjoy mental comfort in a room where one is continually reminded to "be careful."

Sociability

A LIVABLE room breathes hospitality and invites sociability not only among visitors, but also among members of the family.

In a room where the furniture is not grouped sociably, it is often impossible to carry on a pleasant informal conversation. The very position of the chairs makes conversation awkward versation. The sation awkward.

sation awkward.

A davenport or single easy chair provides the center for a sociable grouping of furniture. Other chairs should be grouped in easy conversational distance. For the purpose of balance as well as sociability, the chairs should be arranged so that people face one another as they talk. It is not always possible to arrange the large set pieces in a room to provide a sociable grouping for more than three or four people. For that reason, there should be one or two comfortable chairs of a lighter type which can be pulled up to enlarge the circle. An all-wood armchair of Windsor type, or the small newer type of semiupholstered armchair, is suitable for the purpose.

suitable for the purpose.

A comfortable living-room keeps the family at home. Many husbands and children do not feel at ease in their own homes and consequently seek sociability elsewhere. A wise and farseeing mother once said to me that she would rather have her living-room abused by her children and their friends than not used.

Cheerfulness and Harmony

WE have talked about physical and mental comfort. There is still a third kind of comfort which is demanded of the livable room. For want of a better term, we will call it comfort of the spirit.

Concluded on page 25

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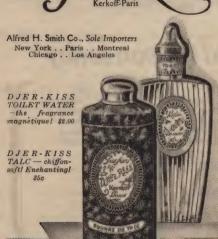
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Chicago Kansas City St. Paul Baltimore Portland, Ore. Oakland, Calif. Fort Worth

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WOMEN marveled - men were intrigued. Overnight the pale calla-lily had turned flaming peony! Now she was gay, enchanting, mag-

She had discovered the allure of a fragrance. Now her talc, her toilet water, her sachet, her face powder, all breathed the parfum of love ... of romance ... of melting moods — Djer-Kiss the unforgettable fragrance — the parfum that adds to mere prettiness the charm and mystery of magnétisme"! At your favorite beauty counter



Costume Flowers Made of Beads

By MRS. J. B. POLO

RISP, colorful and altogether charming are these new boutonnieres, and entirely different from any, fashioned of whatever materials, that have come before. Needless to say, the vogue of the shoulder-corsage continues without abatement; it is with us to stay, apparently. The only question is, what shall it be made of, and how? and

it be made of, and how? and this is being answered in many delightful ways.

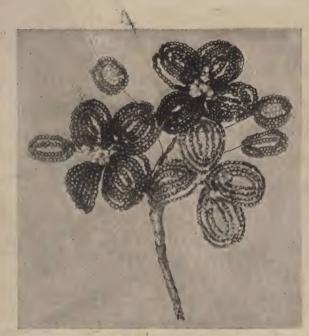
Beads enter into the very latest of these chic little 'cccessories, which are as easy to make as they are fascinating. We all enjoy working with beads—the tiny ones which come in bunches, inexpensive and of almost every which come in bunches, inexpensive and of almost every color under the sun; and all that is needed in addition is a spool of fine bead-wire, also inexpensive, and a little tinsel for binding or wrapping the stems to hold them securely. With these simple materials, after just a bit of pleasurable practise, you will be able to fashion almost any kind of flower; just let your imagination work!

imagination work!

For the practise let us begin with a dainty bunch of four-petaled posies which we will call forget-me-nots, and which are especially easy to make: Cut a piece of wire about twelve inches long or according to the length of stem desired. Using the wire as you would a bead-needle, put on nine beads, making a loop of these at center of the wire by crossing or twisting the latter, forming the first petal; now string nine beads on each end of the wire and twist rather loosely, so that the beads will have a little play; on one end of the wire, string nine beads, and form a loop as before for the fourth petal, then twist the long loop of eighteen beads into the

then twist the long loop of eighteen beads into the two side petals, and the wee flower is finished "all in a minute." Twict the order of the wire together to

way, having them even; now string two beads, lace the other end through, drawing the wires tightly; string three beads, run-ning the other wire through, and continue until you have six beads in width; again string six beads, lace the opposite end through, then string five, four, three, two and one, completing a dia-completing a dia-mond - shaped petal. Make five more petals in the same way. It is a very pleasing idea to have each petal of a flower of two colors: for exam-



A Most Unique Costume Decoration

ple, the middle one of the three pictured has petals of lavender, or orchid, edged with black; have the first bead, at tip of petal, black, also the two following, or second row; for the third row string one black, one lavender, and one black; for the fourth, one black; two lavender and one black; and so on, having the first and last beads of a row of black, those behaving the first and last beads of a row of black, those be-tween of lavender. The flower at the right has petals of red, edged with crystal; that at left has pink petals, edged with pale yellow. For the stamens: Cut a piece of wire about four inches long, put on five beads, bend at center and twist the wires closely, making five stamens

at center and twist the wires closely, making five stamens for each flower. The lavender flower has stamens of yellow; for the red flower, two orange, one black and two orange were strung for each stamen, and for the other two of black, one yellow, and two black. The yellow, and two black. The choice of colors rests, of course,

with the worker or designer.

The leaves are of a soft shade of green; for the larger ones, of five loops, take a piece of wire eighteen or twenty inches long, string twenty beads and loop them at center, as directed for the forget-me-nots; twist the wire closely two or three times; string the same number on one end, and form a close

more.

Twist the wire ends of stamens together, and arrange at center of each flower, winding all securely with a piece of wire, and bringing in the leaf - stems so they will branch prettily; then wrap all single stems or wires with stems or wires with the tinsel.

A most unique group consists of large flowers, each having four round petals, started at the center. Using a piece of wire about twelve inches in length, string seven beads (or any number of the string seven beads)

Lilies or Star-Flowers

length, string seven beads (or any number you wish—the more beads the larger will be the petal or leaf, and the process is the same in any case), make a tiny loop in the wire five inches from one end, take on seven more beads, bring the ends of wire together and twist twice. Make three more rows around this center, adding four beads each side, or as many as will cover easily the previous row, putting the beads on long piece of wire only and twisting securely. When finished, bend the little loop at top of petal to the back. The leaves are made in the same way but are smaller, two of them having one row outside a center loop of nine beads, each side, the remaining two having each a center of six beads each side, in very light green, with two rows of the darker shade used for the other leaves around it. The flowers

Concluded on page 35

times; string the same number on one end, and form a close loop in like manner, twisting two or three times snug to the loop, make another loop with the opposite wire, twist the wires four or five times for the center stem and make the fourth and fifth loops in the same way. There are two of the five-loop leaves and another of three somewhat s maller loops. Twist the stemwires below each leaf for an inch or more. then twist the long loop of eighteen beads into the two side petals, and the wee flower is finished "all in a minute." Twist the ends of the wire together to form the stem for an inch or two below; make as many more as desired in the same way, and bind the stems together compactly with tinfoil or silver-tinsel, or whatever you wish. One may use any colors liked for the flowers; indeed, the dainty boutonniere illustrated served to utilize leftover beads, small quantities of many colors, no more than two or three posies being of the same shade or hue.

The lilies or star-flowers, three in number, which, with looped leaves, make a very artistic cluster, may also be of any colors desired, or shades of color, matching the costume with which it is to be worn. To make the flower, cut a piece of wire about fifteen inches in length; string one bead, bring this to the center of the wire to form the tip of petal, and thread the wire through this, one end each way, having them An Artistic Cluster of Lilies or Star-Flowers

Forget-me-nots Are Always Liked

Concluded on page 35



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A Modern Sampler Done in the Modern Way for a Modern Home



- Backstitch
- Backstitch with one lacing thread Backstitch with two lacing threads
- Pekinese
- Simple outline Snail-trail
- Snail-trail stitched down on one side German knot
- 9. Outline made by holding thread on alternate sides of line, then laced
 10. Chain

 - Spread chain
 - Double chain Spread chain and backstitch

 - Coral-stitch Featherstitch
 - Briar-stitch Fishhook 16.
 - Roll- or wheat-stitch
 - Catstitch Braided chain 20.
 - Crested chain Rosette chain

 - Darning Satin-stitch and backstitch
- Backstitch on buttonholing made on chain-stitch 26. Honeye

- n-struct
 Honeycomb
 Buttonholed loop.
 Group of buttonholed loops
 Tree-stitch

- Tree-suitch
 Cretan stitch
 Chrysanthemum-stitch
 Woven bars
 Simple buttonholed loop, buttonholg over daisy-stitch, roll- or wheat-stitch 34. Braided square

Stitches and Colors Are Adroitly Placed

FIRST, back the fabric with several layers of tissue-paper, basting securely, to keep the fabric from puckering or twisting during embroidering. Yarn stitches must not be drawn too tightly, but should lie smoothly and evenly on the surface.

In the foreground there are three rows of green honeycomb-stitch, lightest at bottom and darkest at top, for the grass. At the left end are three satin dots—medium-green, ringed with gray-green. There are twelve tiny shrubs at the left of the tree, the first four gray-green, the part four gray-green at the left of the tree, the first four gray-green, the next four gray-green at top and medium-green at bottom, the last four gray-green green at bottom, the last four gray-green at top, medium-green at middle and dark green at bottom. Beginning with the smallest they are made thus: 1—a single bullion-stitch; 2—two bullion-stitches, side by side; 3—a woven bar on a daisy-stitch; 4—the same with a tiny bullion-stitch on each side; 5 and 6—simple chain-stitch with roll-stitch center; 7—double chain-stitch with center of woven bar on a daisy-stitch; 8—catstitch with simple chain center; 9—crested chain with tree-stitch center; 10—chrysanthemum-stitch with Cretan center; 11—tree-stitch half covered with tree-stitch made in opposite direction for center, and base; 12—Cretan stitch handled the same way. On the right of the Continued on page 27



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Door-Panel or Curtain in Filet-Crochet

By Mrs. A. E. HARVEY

Adapted from Wisteria Scarf-Design by Mary Card

WELVE balls of No. 100 crochet-cotton were used for this dainty in. A heavier thread curtain. curtain. A heavier thread may be substituted, if desired, with equally good results, and the design may be repeated for a wider piece. Make a chain of 578 stitches.

1. Tr in 8th st of ch for 1st sp, 5 more sp, * (7 tr, 33 sp.) 5 times; edge (of, 7 tr).

sp) 5 times; edge (of 7 tr, 6 sp).

2. Six sp (ch 5 for 1st)

6 sp).

2. Six sp (ch 5 for 1st sp of row), like 1st from *.

3. Edge (of 6 sp, 7 tr);

33 sp, (7 tr, 3 sp, 4 tr, 12 sp, 10 tr, 14 sp, † 7 tr, 33 sp) twice; edge.

4. Edge; 33 sp, (7 tr, 13 sp, 10 tr, 3 sp, 10 tr, 3 sp, 10 tr, 6 sp, 7 tr, 3 sp, † 7 tr, 33 sp) twice; edge.

5. Edge: 33 sp, (7 tr, 15 sp, 15 tr, 25 sp, 15 sp, 16 tr, 3 sp, 16 tr, 3 sp)

twice; edge.

5. Edge; 33 sp, (7 tr, 4 sp, 7 tr, 6 sp, 10 tr, 3 sp, 10 tr, 3 sp) twice; edge.

6. Edge; 33 sp, (7 tr, 11 sp, 13 tr, 2 sp, 10 tr, 6 sp, 10 tr, 4 sp, † 7 tr, 33 sp) twice; edge.

7. Edge; 31 sp, (4 tr, 1 sp, 7 tr, 3 sp, 10 tr, 3 sp, 13 tr, 10 sp, † 7 tr, 31 sp) twice, 4 tr, 1 sp; edge. edge.

edge.

8. Eight sp, 7 tr, 31 sp, (7 tr, 10 sp, 10 tr, 3 sp, 13 tr, 5 sp, 10 tr, 7 sp, 7 tr, † 31 sp) twice; edge.

9. Edge; 32 sp, (7 tr, 6 sp, 13 tr, 5 sp, 10 tr, 3 sp, 10 tr, 10 sp, † 7 tr, 32 sp) twice, 7 tr, 7 sp.

10. Six sp, 10 tr, 32 sp, (7 tr, 10 sp, † 7 tr, 32 sp) twice, 7 tr, 10 sp, 7 tr, 4 sp, 10 tr, 5 sp, 10 tr, 6 sp, 10 tr, † 32 sp) twice; edge.

11. Edge; 12 sp, 43 tr, 6 sp, (13 tr, 6 sp, 7 tr, 6 sp, 7 tr, 12 sp, 43 tr, 6 sp) twice; 13 tr, 5 sp. 13 tr, 5 sp. 12. Fivesp, (13 tr, 3 sp.

12. Fivesp, (13 tr, 3 sp, 10 tr, 5 sp, 7 tr, 7 sp, 13 tr, 13 sp, * 55 tr, 3 sp, 4 tr, 7 sp) twice, then repeat directions enclosed in paren-

theses to *, 10 tr.

13. Three sp, (25 tr, 4 sp, 4 tr, 8 sp, 10 tr, 10 sp, † 7 tr, 2 sp, 13 tr, * 3 sp, 22 tr, 4 sp, 4 tr, 5 sp, 4 tr, 7 sp) twice, repeat as before (parentheses to *) tr, 7 sp) twice, repeat as before (parentheses to *),

14. One sp, (7 tr, 1 sp, 14. One sp, (7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 15 sp, 7 tr, 4 sp, 22 tr, * 15 sp, 4 tr, 5 sp, 5 sp, 4 tr, 5 sp, 4 tr, 5 sp, 5 sp, 4 tr, 5 sp, sp) twice, then repeat to 11 sp.

15. Six sp, (7 tr, 6 sp, 4 tr, 6 sp, 4 tr, 11 sp, 13 tr, † 4 sp, 4 tr, 2 sp, 7 tr, * 4 sp, 7 tr, 6 sp, 7 tr, 4 sp, 10 tr, 9 sp) twice, repeat,

16. Three sp, (4 tr, 1 sp, 4 tr, 5 sp, 13 tr, 12 sp, 4 tr, 7 sp, 4 tr, 5 sp, 7 tr, *9 sp, 10 tr, 3 sp, 10 tr, 5 sp, 10 tr, 4

*9 sp, 10 tr, 3 sp, 10 tr, 5 sp, 10 tr, 7 sp, 4 tr, 2 sp, 34 tr, 1 sp, 13 tr, † 3 sp, 4 tr, 2 sp, 7 tr, *3 sp, 10 tr, 4 sp, 13 tr, 3 sp, 10 tr,

9 sp) twice, repeat, 2 sp.
18. One sp, (13 tr, 2 sp, 4 tr, 1 sp, 13 tr, 1 sp, 31 tr, 4 sp, 4 tr, 7 sp, 4 tr, *15 sp, † 10 tr, 3 sp, 13 tr, 3 sp, 13 tr, 2 sp)

twice, repeat, 12 sp.

19. Thirty-one tr, (1 sp, 4 tr, 2 sp, 43 tr, 10 sp, † 10 tr, 3 sp, 13 tr, * 3 sp,

10 tr, 3 sp, 13 tr, 3 sp, 10 tr, 1 sp, 37 tr)

twice, repeat, 1 sp.

20. One sp, (10 tr, 4 sp, 4 tr, 15 sp, 37 tr, 1 sp, 4 tr, 1 sp, * 37 tr, 2 sp, 7 tr, 4 sp, 10 tr, 3 sp, 10 tr, 3 sp) twice, repeat,

31 tr.
21. Eleven sp, (4 tr, 7 sp, 4 tr, 19 sp, † 4 tr, 1 sp, 7 tr, 2 sp, 10 tr, * 3 sp, 10 tr, 4 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, 15 sp) twice, repeat, 1 sp.
22. One sp, (7 tr, 2 sp, 10 tr, 2 sp, 7 tr, 17 sp, 4 tr, 7 sp, 4 tr, 3 sp, 7 tr, *11 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 5 sp) twice, repeat, 6 sp.
23. Six sp, (7 tr, 3 sp, 4 tr, 7 sp, 4 tr, 16 sp, † 13 tr, 1 sp, 10 tr, 3 sp, 4 tr, *12 sp, 4 tr, 15 sp) twice, repeat, 1 sp.

24. Ten tr, (1 sp, 10 tr, 2 sp, 13 tr, 1 sp, 43 tr, 1 sp, 4 tr, 7 sp, 4 tr, 1 sp, * 103 tr) twice, repeat, 31 tr, 25. Thirty-one tr, (1 sp, 4 tr, 7 sp, 4 tr, 1 sp, 40 tr, 1 sp, 13 tr, † 3 sp, 10 tr, 1 sp, * 103 tr) twice, repeat, 10 tr, 26. Four sp, (7 tr, 5 sp, 10 tr, 14 sp, 4 tr, 8 sp, 4 tr, 3 sp, 7 tr, * 16 sp, 4 tr, 14 sp) twice, repeat, 6 sp, 27. Six sp, (7 tr, 3 sp, 4 tr, 8 sp, 4 tr, 14 sp, 10 tr, 6 sp, † 4 tr, * 12 sp, 7 tr, 1 sp, 7 tr, 14 sp) twice; repeat, 4 sp, 28. Six sp, (7 tr, 4 sp, 7 tr, 13 sp, 4 tr, 9 sp, 4 tr, 3 sp, 7 tr, * 13 sp, 22 tr, 13 sp) twice, repeat, 6 sp. 29. Six sp, (7 tr, 4 sp, 4 tr, 8 sp, 4 tr,

29. Six sp, (7 tr, 4 sp, 4 tr, 8 sp, 4 tr, Continued on page 26



Concluded from page 15

The "Why" of Food Values

Know Your Foods and What They Do for You if You Would Truly Live Well and Prosper

NATURALLY in food economy, the important thing is to know what

important thing is to know what foods give you the most health and nourishment for your money.

There is the story of the misguided man who read that a pound of cheese man who read that a pound of cheese had twice as many calories as a pound of lean sirloin steak at half the cost, promptly bought himself a pound of cheese, made a dinner of it and died of indigestion! A bad bargain that! Sometimes you see it said that a quart of oil has thirteen times as many calories as a quart of milk! True enough, but what of it? Milk is 85 percent water and oil is "solid fuel," but it is nothing else, while whole milk is the nearest to a complete food that there is, meeting nearly all body needs, and in the right proportions. So beware of such comparisons. "Calories" are important as a measure of amounts of food and of energy, but not of detailed food values.

THE starchy vegetables (such as potatoes) and the grains, whether as bread, morning cereal, rice, macaroni, hominy, cornmeal or tapioca, are the foods that give the most energy and fuel value for the least money. If whole grains are used, you get minerals, vitamines and laxative effect as well. It is a mines and laxative effect as well. It is a clever woman who serves the cereals with variety and sets them off by good cookery. No need for monotony here. If brown sugar, molasses, maple sugar and honey are used instead of white sugar, again you get additional food value, besides the energy of the sugar.

Where Calories Come Cheap

VOU get a hundred calories for a cent when you serve bacon, dried beans, Boston brown bread, corn bread, corn meal, ginger bread, molasses or oatmeal cookies, split pea soup, tapioca, flaked wheat. Whereas lemons, lettuce, spinach, oranges, carrots, cost five cents and more for one hundred calories, but—they have special food values that make it worth while to make a place for them on the market list as often as you can. It is a good plan to know what you are getting for your money—to keep the proportions right and to know where to economize when neces-

For a family fed only on the cereals—good as they are, might well be "rick-ety" weak-kneed folks in more senses than one. Folks with big dentist bills and little "pep"! To prevent this,

there must be first milk and milk prodthere must be first nine and butter) as they ucts (cheese, cream and butter) as they vitamines, building furnish mineral, vitamines, building material, and a vitalizing fat, all in easily used form and in good proportions. If the butter bill is cut in favor of the cheaper fats such as oleos and nut butters, (which are wholesome and energizing but lacking some of milk's special food values), be sure that milk is present, especially for the children to

make up for the economic substitution.

Again vegetables (especially the green leafy ones) must be present though they make no claim to being though they make no claim to being high in calories or in nutritive value. But they are the protective foods—absolutely necessary that the body may make proper use of the other foods eaten and supplying minerals, vitamines and laxative values. Among the cheaper ones are potatoes, baked and eaten with the jackets on for the best results; caphage preferably ray to results; cabbage, preferably raw, to-matoes canned or fresh, carrots and onions. Among the cheaper fruits are the apple, the banana and the dried fruits

With One Eye on the Budget

BY leaning heavily on these economic foods, money may be saved for some of the more expensive but highly some of the more expensive but highly desirable foods, such as spinach, lettuce, cream, butter, eggs, oranges, etc., and for some meats — particularly for their iron, a readily - used protein, and for appetizing quality. Cheap cuts are as nutritious as the expensive ones if the cook knows how to "tender" them.

With one eye on the food budget and the other on these general food values, a good cook can feed the family on a a good cook can feed the family on a reasonable budget satisfactorily. The most wholesome and simple foods may furnish "food fun" when a healthy ap-petite and a good cook get together. Seasonings are not to be despised— adroitly used they may mean the difference between a plain, wholesome food being eaten or left on the plate.

And do not forget our favorite sauce of equal parts of good cheer and serenity, served with good conversation! Some folks seem to think that the table is the place to check up on all the members of the family because they can't get away. Save your best jokes for table talk if you want to get the best out of your food. This adds nothing to the food budget—but much to food values

How to Put Health on the Market List

DR. McCOLLUM of vitamine fame gives the following typical menu that any American man might select and feel that he had "done himself well": Clear soup, steak, French fried potatoes, peas, olives, fried egg plant, rolls and butter, apple pie, cheese and

coffee.

A substantial meal indeed, but not
in a healthy condi-A substantial meal indeed, but not a diet to keep you in a healthy condition. Why? Because it is lacking in the protective foods, milk and the leafy vegetables. Substitute spinach or a big tomato and lettuce salad for the fried egg plant; a baked potato for the fried potatoes; a glass of milk for the coffee, and you will have a meal that is more wholesome; one that satisfies the real body hungers as well as the appetite. The following rules will help appetite. The following rules will help you in checking up on the market list to see if health is in the market basket.

(1) Meats, including liver, fish and fowl; oysters, cheese or eggs; some one of these served each day, especially for their body-building and repair material (protein), but also for iron and phosphorus

(2) Oranges, tomatoes (fresh or

canned) peas, lettuce, raw cabbage, rutabagas, lemons, spinach or onions. At least one or two of these served every day insure that you get your vitamine C, essential to health and vigor but easily destroyed by cookery.

(3) The other green leaf and root vegetables and fruits, including dried fruits, figs, dates, prunes and raisins. Two to four of these every day.

(4) Navy and dried lima beans; dried peas, lentils, peanuts, spinach, dandelions and chard. Three to five times a week serve one of these foods because they give a large amount of excellent nourishment at low cost and are remarkably good sources of iron and reperhaptics. and phosphorus.

Tack these rules up where you can

consult the list when in doubt or when an economic meal must be planned, and you can't go far wrong. But remember the menus are only half the battle. It takes a good cook to get them eaten with appetite and enjoyment. Use the white and dark breads with variety; toasted and plain; hot and cold; biscuits, muffins and rolls. Don't get in a rut.



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For the Smart Sub-Deb

THE dress, No. 3394, is designed for 10, 12, 14 and 16 years. To make the dress in the 12-year size will require 2 yards of 40-inch material, with $\frac{1}{8}$ yard of 32-inch contrasting goods

Junior Sports-Dress

THE dress, No. 3364, is designed for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1² yards of 40-inch material, with ⁵ yard of 40-inch contrasting goods.

Novel One-Piece Dress

THE dress, No. 3405, is designed for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 2 yards of 36-inch material, with $\frac{3}{8}$ yard of 36-inch contrasting goods.

Smart Bolero

THE dress, No. 3476, is designed for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1\frac{1}{4} yards of 40-inch material, with \frac{1}{4} yard of 36-inch contrasting goods.

Dainty Junior Dress

THE dress, No. 3468, is designed for 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1 a yards of 36-inch material, with a yard of 36-inch contrasting goods. Read how to get these as gifts from Needlecraft Magazine



GO to walk with little Miss Rosy-Cheeks with her laughing eyes and her boyish stride. She is just too cute for anything. Not only is Rosy a good pedestrian but also she has every other quality that a perfect doll should have and more thrown in—Rosy walks—Rosy talks—Rosy sleeps—Rosy winks—Rosy says "Ma-ma." Rosy's head is unbreakable. We have purposely banged her on the back of the head and not even have the winking eyes been put out of place. Of no other doll on the market do we believe this could be true. Rosy has real hair, bobbed in the very latest style, and Rosy wears an organdie dress and bonnet. In fact, Rosy is perfect. She stands 13 inches high in her stocking-feet but she wears on her journey to you real patent-leather slippers to go with her pretty dress. You must not miss this best of all doll-offers that ever were made.

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Boudoir Pillow

Boudoir Pillow

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give this prettily embroide ed boudoirpillow to you as a present. Would you like it?
It's such a beauty, round and soft, just the
right size (15 inches in diameter and 4 inches
thick). You may choose dainty shades of peach,
pink, lavender, light blue, dark blue, Which one
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and French knots. Don't you love to embroider? The band outside the embroidered
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you the voile, all stamped for embroidery, the
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Another view of the room illustrated on page 16. The large table is placed against the wall opposite the fireplace

The Livable Room

Concluded from page 16

The general impression of a room is felt long before the individual items of furniture are noticed. Some rooms impress themselves immediately with hospitality, cheerfulness, and intangible charm. Other rooms seem cold and unfriendly, and sometimes even irritating and unpleasant. ing and unpleasant.

A drab, dingy room is not livable. To-

A drab, diffy footh is not treatile. To-day we recognize the need of every human being for sunshine, cheer and beauty. Through color we nourish the spirit and infuse courage and joy. The livable room must offer a cheerful, pleas-ing color-environment.

Harmony of color and of the furnishings themselves is the essential basis of good taste, and good taste "wears well" in home-furnishings just as it does in people. When one puts the right colors people. When one puts the right colors and the right things together, a room is tasteful and imbued with a livable and enduring charm, no matter how simple or inexpensive are its furnishings.

Walls

THE importance of the right color for the wall cannot be overemphasized, for by its choice, the same room can be made to appear larger or smaller, higher or lower, warmer or cooler. The dark room may be brightened, or the light and glaring room made soothing and restful.

Small rooms can be made to appear larger by the use of light colors on the walls. Ivory, light blue, light green, or colors tinged with blue or green are particularly good, for these colors have a tendency to make surfaces appear more distant than they actually are.

Large rooms can be made to appear more cozy and hospitable by the use of stronger tones on the walls. Dark, sombre, muddy or crude colors are never desirable

Dark rooms may be made to appear lighter by the use of light colors on the walls, such as light gray, buff, cream and ivory. Yellow tones are especially good, ivory. Yellow tones are ebecause they reflect light.

Exposure:

Northern and eastern exposure limits the natural sunlight in a room; therefore warm colors are needed to give cheerfulness and warmth.

Warm colors: Ivory, cream, beige, buff, cafe au lait, ecru, shell-pink, rose, orchid, mauve.

Southern and western exposure is apt to be overbright and glaring, and can be made more restful by the use of cool colors.

Cool colors: Yellow-green, apple-green, robin's egg blue, lavender-blue, lavender, putty, and all tones of gray.

Windows

WHEN first entering a room, one's eyes are naturally attracted toward the windows. The outdoor light is all focused here, permeating the indoor atmosphere with warmth and sunshine. The same effect is gained by using sunny colors, in warm yellow and orange tones, on windows that have no sunshine.

Unusually dark rooms can be bright-ened by using very sheer curtains in warm tones, arranged to admit as much light as possible.

ADDITIONAL FURNISHING PLANS

A Large Colonial Living Room with Fireplace

Wallpaper—Chintz pattern in dull tones of rose, blue and yellow.
Woodwork—Ivory.
Floor—Walnut stain, dull finish with one large dull-rose or gray rug, with hooked rugs in blue, rose and tan.
Drapery—Deep-rose sunfast sateen (pinked ruffles) made to floor and looped back; Polychrome cornice-board.
Curtains—Cream voile.
Furniture—Colonial chairs, tables and secretary desk, overstuffed davenport, blue striped sateen or flat-weave mohair, glazed chintz fireside chair.
Accessories—Colonial glass lamp, glazed chintz shade; wrought-iron floor-lamp, parchment shade; colonial side brackets; blue glass and rose luster ware.

A Light and Cheerful Sun Room

Walls—Caen stone sanded finish.
Woodwork—Ivory tan with narrow black stripe.
Draw-Curtains—Green and orange printed linen or cretonne on black backgrounds.
Glass-Curtains—Pongee.
Furniture—Wicker painted apple-green. Cretonne cushions to match drapery; wooden pieces painted black with green stripe.
Floor—Black and cream tile-pattern linoleum with small orange and black rugs.
Accessories—Black, orange and green.

A Well-Planned Dining Room

Walls—Lavender-gray paint or cream and lavender stippled wallpaper.
Woodwork—Cream, light gray or walnut finish.
Floor-Covering—Wool and fiber or velvet rug with gray background and neat pattern in rose, yellow, black and green; or green Jaspe linoleum covering entire fioor and small wool braided rugs in lavender and tan.
Drapery—Striped sunfast material in lavender and yellow; or plain lavender material banded, appliqued or embroidered in rose, yellow and black.
Curtains—Ecru filet net.
Furniture—Breakfast-set with buffet or Welsh dresser in maple, black, antique green or yellow; or dining-room set with oblong table in walnut or brown mahogany finish.
Accessories—Table-runner and buffet-scarf, lavender linen banded or embroidered.

essories—Table-runner and buffet-scarf, lavender linen banded or embroidered in rose and pale yellow; rose pottery; yellow candles.

One

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Door-Panel or Curtain in Filet-Crochet

Continued from page 22

13 sp, *4 tr, 5 sp, 7 tr, *11 sp, 4 tr, 1 sp, 22 tr, 1 sp, 10 tr, 9 sp) twice, repeat, 6 sp. 30. Edge; (19 sp, 4 tr, 8 sp, 4 tr, 4 sp, *7 tr, 8 sp, 7 tr, 3 sp, 22 tr, 2 sp, 7 tr, 9 sp, 7 tr) twice, repeat, edge.

31. Edge; (4 sp, 4 tr, 9 sp, 4 tr, 18 sp, *7 tr, 3 sp, 4 tr, 2 sp, 13 tr, 4 sp, 16 tr, 4

*7 tr, 3 sp, 4 tr, 2 sp, 13 tr, 4 sp, 16 tr, 4 sp, 13 tr, 6 sp, 7 tr), repeat; edge.
32. Edge; (17 sp, 4 tr, 9 sp, 4 tr, 5 sp, *7 tr, 3 sp, 4 tr, 1 sp, 16 tr, 5 sp, 10 tr, 5 sp, 22 tr, 3 sp, 7 tr) twice, repeat; edge.
33. Edge; (5 sp, 4 tr, 10 sp, 4 tr, 3 sp, 25 tr, 5 sp, *7 tr, 4 sp, 16 tr, 2 sp, 4 tr, 2 sp, 16 tr, 2 sp, 4 tr, 2 sp, 16 tr, 2 sp, 4 tr, 2 sp, 17 tr) twice, repeat; edge.
34. Edge; (4 sp, 37 tr, 11 sp, 4 tr, 5 sp, *7 tr, 5 sp, 10 tr, 3 sp, 34 tr, 3 sp, 10 tr, 5 sp, 7 tr) twice, repeat; edge.
35. Edge; (6 sp, 4 tr, 7 sp, 16 tr, 3 sp, 16 tr, 1 sp, 7 tr, 3 sp, *7 tr, 9 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 10 sp, 7 tr) twice, repeat; edge.

sp, 4 tr, 2 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 10 sp, 7 tr) twice, repeat; edge.

36. Edge; (13 sp, 4 tr, 2 sp, 16 tr, 5 sp, 4 tr, 6 sp, *7 tr, 10 sp, 7 tr, 4 sp, 4 tr, 5 sp, 7 tr, 9 sp, 7 tr) twice, repeat; edge.

37. Edge; (7 sp, 4 tr, 3 sp, 16 tr, 3 sp, 4 tr, 13 sp, *7 tr, 8 sp, 4 tr, 1 sp, 4 tr, 10 sp, 4 tr, 1 sp, 4 tr, 9 sp, 7 tr) twice, repeat; edge.

38. Edge; (4 sp, 16 tr, 3 sp, 4 tr, 5 sp, 16 tr, 2 sp, 4 tr, 7 sp, *7 tr, 7 sp, 10 tr, 1 sp, 7 tr, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 1 sp, 10 tr, 6 sp, 7 tr) twice, repeat; edge.

39. Edge; (7 sp, 4 tr, 2 sp, 10 tr, 5 sp, 7 tr, 1 sp, 28 tr, 3 sp, * 7 tr, 5 sp, 10 tr, 1 sp, 10 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 10 tr, 6 sp, 7 tr) twice, repeat; edge.

sp, 10 tr, 6 sp, 7 tr) twice, repeat; edge.

40. Edge; (2 sp, 19 tr, 3 sp, 4 tr, 2 sp, 10 tr, 5 sp, 7 tr, 1 sp, 4 tr, 7 sp, *7 tr, 6 sp, 4 tr, 2 sp, 10 tr, 6 sp, 7 tr, 2 sp, 10 tr, 2 sp, 4 tr, 5 sp, 7 tr) twice, repeat; edge.

41. Edge; (7 sp, 4 tr, 1 sp, 4 tr, 5 sp, 13 tr, 3 sp, 4 tr, 6 sp, 10 tr, 1 sp, *7 tr, 6 sp, 16 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 16 tr, 7 sp, 7 tr) twice, repeat; edge.

tr, 7 sp, 7 tr) twice, repeat; edge.

42. Edge; (10 sp, 4 tr, 4 sp, 13 tr, 6 sp, 4 tr, 7 sp, *7 tr, 8 sp, 10 tr, 2 sp, 10 tr, 1 sp, 13 tr, 2 sp, 10 tr, 7 sp, 7 tr) twice, repeat; edge.

43. Edge; (7 sp, 4 tr, 5 sp, 13 tr, 3 sp, 7 tr, 1 sp, 16 tr, 5 sp, *7 tr, 11 sp, 7 tr, 2 sp, 4 tr, 2 sp, 10 tr, 12 sp, 7 tr) twice, repeat; edge.

44. Edge; (3 sp, 16 tr, 3 sp, 10 tr, 3 sp, 10 tr, 5 sp, 4 tr, 7 sp, *7 tr, 9 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 10 sp, 7 tr) twice, repeat; edge.

sp, 13 tr, 2 sp, 4 tr, 3 sp, 7 tr, 10 sp, 7 tr) twice, repeat; edge. 45. Edge; (7 sp, 4 tr, 5 sp, 7 tr, 3 sp, 13 tr, 1 sp, 4 tr, 2 sp, 16 tr, 2 sp, *7 tr, 13 sp, 4 tr, 1 sp, 7 tr, 2 sp, 16 tr, 9 sp, 7

sp, 1 tr, 1 sp, 1 tr, 2 sp, 10 tr, 3 sp, 1 tr) twice, repeat; edge.

46. Edge; (2 sp, 10 tr, 4 sp, 4 tr, 1 sp, 13 tr, 4 sp, 4 tr, 5 sp, 4 tr, 7 sp, * 7 tr, 10 sp, 10 tr, 7 sp, 4 tr, 12 sp, 7 tr) twice,

repeat; edge.

47. Edge; (6 sp, 4 tr, 10 sp, 13 tr, 2 sp, 7 tr, 5 sp, 7 tr, 1 sp, *7 tr, 9 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr,

9 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 14 sp, 7 tr) twice, repeat; edge.

48. Edge; (7 sp, 10 tr, 3 sp, 10 tr, 10 sp, 4 tr, *20 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 10 tr, 9 sp, 7 tr) twice, repeat, 14 sp.

49. Seven sp, (7 tr, 4 sp, 4 tr, 11 sp, 10 tr, 3 sp, 10 tr, 7 sp, *7 tr, 10 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 1 sp, 4 tr, 1 sp, 4 tr, 10 sp) twice, repeat; edge.

50. Edge: (6 sp, 10 tr, 5 sp, 7 tr, 12 sp, 4 tr, 10 sp)

tr, 10 sp) twice, repeat; edge.

50. Edge; (6 sp, 10 tr, 5 sp, 7 tr, 12 sp, 4 tr, 1 sp, 7 tr, *12 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 1 sp, 7 tr) twice, repeat, 9 sp.

51. Six sp, (10 tr, 2 sp, 4 tr, 13 sp, 4 tr, 6 sp, 10 tr, 6 sp, *7 tr, 13 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 10 sp) twice, repeat, edge.

52. Edge; (6 sp, 10 tr, 6 sp, 4 tr, 12 sp, 5 sp, 6 sp, 6

52. Edge; (6 sp, 10 tr, 6 sp, 4 tr, 12 sp, 4 tr, 1 sp, 10 tr, 6 sp, 4 tr, 12 sp, 4 tr, 1 sp, 10 tr, 3 sp, 4 tr, * 10 sp, 7 tr, 2 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 10 sp, 7 tr) twice, repeat, 4 sp.

53. Five sp, (10 tr, 1 sp, 4 tr, 2 sp, 7 tr, 19 sp, 7 tr, 6 sp, * 7 tr, 10 sp, 13 tr, 1 sp, 4 tr, 3 sp, 10 tr, 10 sp) twice, repeat; edge.

54. Edge; (6 sp. 7 tr. 19 sp. 4 tr. 2 sp. 4 tr. 2 sp. 4 tr. 3 sp. 7 tr. *7 sp. 4 tr. 3 sp. 4 tr. 1 sp. 4 tr. 2 sp. 4 tr. 1 sp. 4 tr. 2 sp. 7 tr. *11 sp. 7 tr) twice, repeat, 2 sp.

twice, repeat, 2 sp.

55. Four sp, (10 tr, 1 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 13 sp) twice, repeat; edge.

56. Edge; (6 sp, 4 tr, 22 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, ** 14 sp, 7 tr, 1 sp, 7 tr, 14 sp, 7 tr) twice, repeat, 6 sp.

For the sp. 4 tr, 4 tr, 8 sp. 4 tr, 1 s

57. Four sp, (4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 31 sp, *7 tr, 13 sp, 7 tr, 1 sp, 4 tr, 1 sp, 4

tr, 12 sp) twice, repeat; edge. 58. Edge; (33 sp, † 4 tr, 2 sp, 7 tr, *

10 sp, 4 tr, 2 sp, 4 tr, 16 sp, 7 tr) twice, re-

peat, 3 sp.
59. Two sp. (7 tr., 3 sp., 4 tr., 33 sp., *7
tr., 14 sp., 7 tr., 13 sp) twice, repeat; edge.
60. Edge; (50 sp., † 4 tr., 2 sp., 4 tr., 14

sp, 7 tr) twice, 41 sp. 61. Edge; (33 sp, † 7 tr, 17 sp, 4 tr, 15

sp, 7 tr) twice. 33 sp; edge. 62. Edge; (33 sp, † 7 tr, 14 sp, 7 tr, 17

sp, 7 tr) twice, 33 sp; edge. 63. Edge; (33 sp, † 7 tr, 18 sp, 4 tr, 14 sp, 7 tr) twice, 33 sp; edge.

64. Like 2d row. This completes the first section or repeat of the pattern; in the next section the panel designs are interchanged, so that while the work of each is the same, the arrangement varies to some extent, as will be noted.

to some extent, as will be noted.
65. Six sp, work through the directions enclosed in parenthesis of 3d row twice, and again to †; edge.
66, 67, 68. Like 4th, 5th and 6th rows, working as directed in 65th row.
69. Four sp repeat parenthesis of 7th Four sp, repeat parenthesis of 7th

row twice, and again to †; edge.
70. Six sp, repeat parenthesis of 8th

row twice, and again to †, 4 sp.
71. Five sp, repeat parenthesis of 9th

row twice and again to †; edge.
72. Six sp, repeat parenthesis of 10th row twice and again to †, 5 sp.
73. Five sp, repeat parenthesis of 11th

row twice and again to †; edge.
74. Eleven sp; repeat parenthesis of 12th row from *, and then the whole parenthesis twice, 13 tr, 5 sp.

75. Two sp, repeat parenthesis from the whole parenthesis twice, 13 tr, 7 sp. This row corresponds we refers to 13th row (of 1st section); This row corresponds with or rows follow consecutively. In the succeeding rows of this section the repeat is worked from † to the end of the parenworked from † to the end of the parenthesis, followed by 2 repeats (or working twice through) of the entire parenthesis; hereafter this will be designated as "repeat," without further explanation. In rows having no † the * is used in the manner stated.

76. Eighteen sp, repeat, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 4 sp.
77. Seven tr, repeat; edge.
78. Edge; repeat, 4 tr, 1 sp, 4 tr, 5 sp,

Thirteen tr, repeat; edge

Seventeen sp, repeat, 13 tr, 2 sp, 80. 4 tr, 1 sp, 16 tr.

81

Three sp, repeat, 4 sp. Four sp, repeat, 10 tr,4 sp,4 tr,5 sp.

Four sp, repeat, 3 sp. Edge; repeat, 7 tr, 2 sp, 10 tr, 2

7 tr, 2 sp.

One sp, repeat; edge. 86.

Four sp, repeat, 1 sp, 10 tr, 2 sp, 13 tr, 1 sp.

Thirteen tr. repeat, 4 sp.

Edge; repeat, 7 tr, 5 sp, 10 tr. Ten tr, 3 sp, 7 tr, 1 sp, repeat; edge. Edge; repeat, 7 tr, 4 sp, 7 tr.

Repeat; edge. 92 to 109. Six sp, repeat, 6 sp.

Repeat. 6 sp. 110.

Six sp, repeat, 7 sp.

112.

114.

Five sp, repeat, 6 sp.
Six sp, repeat, 4 tr, 7 sp.
Nine sp, 4 tr, repeat, 6 sp.
Six sp, repeat, 10 tr, 1 sp,4 tr,4 sp.

Like 92d row. 116.

118.

Six sp, repeat, 10 tr,1 sp, 4 tr,5 sp. Five sp,4 tr,1 sp, 4 tr,repeat, 6 sp. Six sp, repeat, 4 tr, 2 sp, 4 tr, 1 119. Six sp, ... sp, 4 tr, 4 sp. 120. Like 92d row.

Six sp, repeat, 7 tr, 3 sp, 4 tr, 6 sp.

Twenty-three sp, repeat, 6 sp. 123, 124, 125. Like 92d row.

Repeat the entire pattern from 2d through 125th row, then work 2 more rows like 2d row, and you are ready to add the tabs, as follows:

Edge; 33 sp; edge. 1, 2.

3. Edge; 12 sp, 43 tr, 7 sp; edge.

Edge; 4 sp, 10 tr, 5 sp, 7 tr, 7 sp, 13

5. Three sp, 25 tr, 4 sp, 4 tr, 8 sp, 10 tr, 10 sp, 7 tr, 2 sp; edge.

Eight sp, 7 tr, 15 sp, 7 tr, 4 sp, 22 tr, 11 sp.

Concluded on page 27

Call on your Friends

Show them this copy of Needlecraft Magazine. Point out the attractive needlework designs, the home decoration ideas and the food facts. Tell them they get all this for only 50 cents a year, the subscription-price of this monthly magazine. Ask them to subscribe. Send us their names and addresses and the money which you collect from them. We will send each subscriber this magazine one year, and we will send you the gifts which you choose. Order by name and by gift number.



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Case or for Child's Dresser

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Hooked - Rug Pattern' on **Burlap with Rug hook**

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BASKET-OF-FRUIT design stamped on burlap, size 27 x 36 inches, and ready for working. Use your own rags or yarn. Basket should be worked in browns and the fruit and leaves in natural colors. Spaces between fruit are to be worked in black. The background may be varied to suit your taste. Good new rug hook given with this design. Order by name and by Gitt No. 3088. Send only 3 subscriptions.

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Needlecraft Magazine Augusta, Maine

- Edge; (6 sp, 4 tr) twice, 19 sp, 4
- tr, 7 sp.

 8. Twenty-seven sp, 4 tr, 7 sp, 4 tr, 5 sp; edge.
- Edge; 4 sp, 4 tr, 7 sp, 4 tr, 2 sp, 34 tr, 7 sp; edge.
- Edge; 1 sp, 46 tr, 4 sp, 4 tr, 7 sp,
- 4 tr, 12 sp.
 11. Four sp, 19 tr, 1 sp, 4 tr, 2 sp, 43 tr, 13 sp; edge.
- Twenty-four sp, 37 tr, 1 sp, 4 tr, 12. 1 sp, 19 tr, 4 sp.
- 13. Eleven sp, † 4 tr, 7 sp, 4 tr, 21 sp;
- 14. Reverse 13th to †, 3 sp; edge. 15. Four sp, 19 tr, 1 sp, 4 tr, 7 sp, 4 tr, 1 sp, 58 tr, 1 sp; edge. 16. Like 15th, reversed.
- Edge; 3 sp, 4 tr, 8 sp, 4 tr, 20 sp; 17. edge.
- Like 17th, reversed. 18.
- Edge; 3 sp, 4 tr, 9 sp, 4 tr, 19 sp; 19.
- edge. 20 Edge; 19 sp, 4 tr, 8 sp, 4 tr, 4 sp; edge.
- Like 20th, reversed. 21.
- 22. Edge; 18 sp, 4 tr, 9 sp, 4 tr, 4 sp; edge.
- Edge; 5 sp, 4 tr, 9 sp, 4 tr, 17 sp; edge.
- Edge; 5 sp, 25 tr, 3 sp, 4 tr, 10 sp, 24. 4 tr, 5 sp; edge Edge; 5 sp, 4 tr, 11 sp, 37tr, 4 sp; 25.
- edge.
- 26. Edge; 3 sp, 7 tr, 1 sp, 16 tr, 3 sp, 16 tr, 7 sp, 4 tr, 6 sp; edge.
- Edge; 6 sp, 4 tr, 5 sp, 16 tr, 2 sp, 4 tr, 13 sp; edge. Edge; 13 sp, 4 tr, 3 sp, 16 tr, 3 sp,
- *4 tr, 7 sp; edge.
- 29. Edge; 7 sp, 4 tr, *2 sp, 16 tr, 5 sp, 4 tr, 3 sp, 16 tr, 4 sp; edge. 30. Edge; 3 sp, 28 tr, 1 sp, 7 tr, 5 sp, 10 tr, 2 sp; border (like 28th from *).
- Border (like 29th to *); 1 sp, 7 tr, 5 sp, 10 tr, 2 sp, 4 tr, 3 sp, 19 tr, 2 sp;
- 32. Edge; 1 sp, 10 tr, 6 sp, 4 tr, 3 sp, 13 tr, 5 sp, 4 tr, 1 sp; border.
- Border; 6 sp, 13 tr, 4 sp, 4 tr, 10 sp; edge
- Edge; 5 sp, 16 tr, 1 sp, 7 tr, 3 sp, 13 tr, 5 sp; border.
- Border; 5 sp, (10 tr, 3 sp) twice, 16 tr, 3 sp; edge.
- 36. Edge; 2 sp, 16 tr, 2 sp, 4 tr, 1 sp, 13 tr, 3 sp, 7 tr, 5 sp; border.

 37. Border; 5 sp, 4 tr, 4 sp, 13 tr, 1 sp, 4 tr, 4 sp, 10 tr, 2 sp; edge.
- 38. Edge; 1 sp, 7 tr, 5 sp, 7 tr, 2 sp, 13 tr, 10 sp; border.
- 39. Fourteen sp, 4 tr, 10 sp, * 10 tr, 3 sp, 10 tr, 7 sp; edge.

- 40. Reverse 39th to *, 11 sp, 4 tr, 4 sp, 7 tr, 7 sp.
 41. Nine sp, 7 tr, 1 sp, 4 tr, 12 sp, 7 tr, 5 sp, 10 tr, 6 sp; edge.
 42. Edge; 6 sp, 10 tr, 6 sp, 4 tr, * 13 sp, 4 tr, 2 sp, 10 tr, 6 sp.
 43. Four sp, 4 tr, 3 sp, 10 tr, 1 sp, 4 tr, 12 sp; reverse 42d row from *.
- 44. Edge; 6 sp, 7 tr, 19 sp, * 7 tr, 2 sp, 4 tr, 1 sp, 10 tr, 5 sp.

 45. Two sp, 7 tr, 3 sp, 4 tr, (2 sp, 4 tr) twice, reverse 44th from *.
- 46. Edge; 6 sp, 4 tr, 20 sp, 4 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, 4 sp.
- 47. Six sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 22 sp, 4 tr, 6 sp; edge.

 48. Edge; 33 sp, 4 tr, 2 sp, *4 tr, 4 sp. 49. Three sp, 7 tr, reverse 48th
- from *.
- Edge; 37 sp, 7 tr, 2 sp.
- 51. Forty-one sp; edge.
 52. Edge; 41 sp.
 This completes the first tab. For the other, fasten at beginning of last long row, and repeat the tab from 1st row.
- The edge of curtain is finished as follows:
- 1. Fasten thread at corner of 1st sp of 1st row and fill all sp with 3 d c, 5 d c in each corner sp; or work 2 d c in sp and d c in tr, with 5 d c in corners, around to the opposite side, or end of 1st row, 3 d c in that sp, turn.
- Work sp all around to opposite 2. Work sp an around to opposite side, at the top, with 1 tr in 3d of 5 d c of corner sp, ch 5, tr in same place, and between tab and straight edge omit the 2 ch, miss 5 d c, tr in next; turn.
 - Same as 1st and 2d rows.
- 5. Ch 4, miss 2 sp, 3 t tr in next, keeping top loops of each on needle and working all off together to form a cluster, (ch 3, a cluster in same sp) twice, ch 4, miss 2 d c in tr, repeat around to opposite
- 6. Five d c under 4 ch, d c in top of cluster, ch 3, fasten in last d c made for a p, (4 d c under 3 ch, d c on top of cluster, p) twice, 5 d c under 4 ch; repeat around, fill all sp across top of curtain with d c, join and fasten off.

Two tassels are attached to each tab Two tassels are attached to each tab and two to the straight edge between. These may be made as preferred. For those shown an ivory ring, three-eighths inch in diameter, is closely covered with doubles, the last double joined to first, and a short length of thread left for sewing the ring to the curtain. When this is done make the tassel itself by winding the thread sixty times—more or less, as you wish the tassel heavier or lighter you wish the tassel heavier or lighter—around a six-inch card, slip off, double, put the loop through the ring and draw up closely, then clip the ends evenly.



A Modern Sampler Done in the Modern Way for a Modern Home

Continued from page 20

tree are four larger shrubs, each using all three shades of green, the darkest at the center, the lightest at the outside. Beginning nearest the tree, the method is: 1—alternating outline, unlaced, except outer row which is simple chain; 2—chain center, outlining, outer row of simple chain; 3—snail trail with outer row of chain; 4-outline, and chain for two

outer rows.

The tree has a dark-green trunk, bending left, done in braid-stitch. This trunk continues to the last leaves, where it becomes gray-green alternating outline, laced with dark green as far as the large flavor where gradually. stem of the large flower, where gradually it merges into alternating outline, then outline, then, as it curves down, back-stitching. The first up-curling branch is streams. The first up-curing branch is laced backstitch, with one thread, all gray-green; the next is laced with two self-color threads; the third is caught snail-trail, and the fourth is crested chain. The leaves on the upper side of the branch are in medium green and gray-green. The two largest are done in Cretan-stitch,

the next in chrysanthemum - stitch' and the last in satin-stitch. The largest of the leaves on the under side of the branch uses all three greens, the rest are the same as the upper leaves. The largest leaf is filled with outlining, the next with chain, the third with snail trail, and the fourth with close darning. A second branch bends to the right, and this is gray-green open chain with dark-green backstitch. The outside catkin is gray-green featherstitching with mediumgreen backstitching; at the top and down to the joining place at the branch, the feathers are made two to a side, close together, the second as long as the first. The next catkin is gray-green briar-stitch, the middle one double chain of the same color, the next briar-stitch caught with medium - green backstitch, the fourth, gray - green fishhook-stitch whipped with medium green along its straight edge. Then follow four lavender catkins, the first, nearest the green ones, coral-stitch, the next, rosette chain,

Concluded on page 32



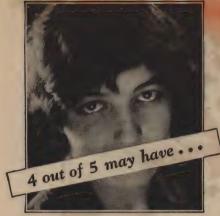
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Decidedly Chic

THE dress, No. 3256, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 3 yards of 40-inch material, with § yard of 40-inch contrasting goods.

Smart Simplicity

THE dress, No. 3449, is designed for 16 and 18 years, and for 36, 38, 40, 42

and 44 inches bust-measure. the dress in the 36-inch size will require 3½ yards of 40-inch material, with ¼ yard of 27-inch contrasting goods.

It's Smart

THE dress, No. 3333, is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 33 yards of 40-inch material, with $1\frac{1}{2}$ yards of lace.

Modern Youth

THE dress, No. 3339, is designed for 14, 16, 18, and 20 years. To make the dress in the 16-year size will require 2 ⁷⁄₈ yards of 40-inch material, with ⁵⁄₈ yard of 40-inch contrasting goods.

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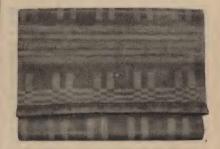
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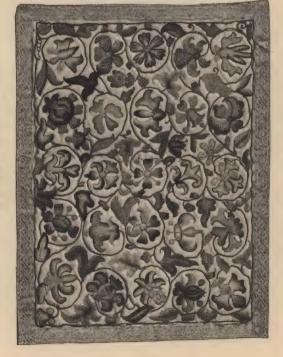
Modern Embroidery

Inspired by Museum Pieces



No. 3621 N. Appropriate for either a double or single bed, this spread can be embroidered in just a few hours

This piece of English
embroidery, dating
back to the seventeenth century, is now
among the treasures
of the Metropolitan
Museum, New York
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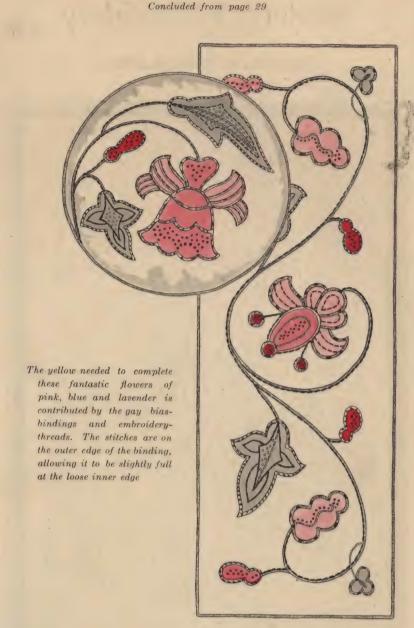
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AUGUSTA, MAINE



Scarf No. 3622 N, and Cushion No. 3623 N, match Bedspread No. 3621 N illustrated on page 29

ANY stitches—and these as varied as an accomplished needlewoman of the seventeenth century could make went into the framed piece of embroidery shown on page 29. days of long ago when this was made, women had so few interests that the weeks and months put into their needlework were considered to be very profitably used. To-day, however, time is such a short commodity that much of our needlework has to be of the quickly done variety. Though most women like to put in the many fine stitches that are required for a really beautiful piece of needlework, they can only do this occasionally and wedge such pieces in between those of more rapid growth that are required in every home. No matter how little labor goes into the making of such things, the design must be good; and where could one find a better place for inspiration than in a museum where are collected treasures that have stood the test of time?

A Bedspread of Many Colors

How could one get the effect of many elaborate stitches with only a

few very simple ones? Bias-binding in pastel shades solved part of the problem. Made of unbleached muslin, the floral and leaf forms are tinted in pink, lavender, blue and green. Bias - bindings of matching colo's are used to outline them. These are sewn into place with running-stitches worked with colored threads. The bias - binding forming the stems makes a pleasing contrast. French knots, the outline- and running - stitches used to bring out the details, complete the work. The binding is folded down the center as though it were to be used over an edge, and both double thicknesses are sewn down together with running-stitches. stitches are on the outer edge; and the free edge which is toward the center is allowed to frill if it does so naturally from the curving of the motif. The spread can be finished with a fringe or hem, as one prefers. When the hem is used, added interest is given if it is finished with a few stitches in color. This might be two rows of running-stitches with one of French knots. Think of the possible variations of even this one combination of stitches.

Needlecrafters' Own Page

Concluded from page 10

17. One sp, 4 tr, 9 sp, 16 tr, 6 sp, 4 tr, 3 sp, 7 tr, 1 sp, 7 tr, 4 sp, 10 tr, *1 sp;

Edge; 7 sp, 7 tr, 2 sp, 16 tr, 2 sp, 10 tr, * 33 sp; reverse.

19. Edge (of 1 sp, 4 tr, remembering to ch 5 for 1st sp of a row), 6 sp, 13 tr, 2

sp, 19 tr, * 39 sp; reverse. 20. Edge; 6 sp, 7 tr, 1 sp, 4 tr, 10 sp, * 106 tr; reverse

Edge; 6 sp, 7 tr, 11 sp, 4 tr, * 35

sp; revers 22. Edge; 7 sp, 7 tr, 9 sp, 4 tr, * 37

sp; revers Edge; 8 sp, 13 tr, 5 sp, 4 tr, * 3 sp,

23. Edge; 8 sp, 15 tr, 5 sp, 4 tr, 5 sp, 13 tr, 2 sp, 7 tr, 3 sp, 7 tr, 2 sp, 13 tr, 2 sp, 7 tr, 2 sp, 13 tr, 2 sp, 17 tr, 2 sp, 4 tr, 4 sp, 13 tr, 2 sp; reverse.

24. Edge; 5 sp, 7 tr, 2 sp, 16 tr, 3 sp, 4 tr, * (3 sp, 4 tr, 2 sp, 4 tr) 3 times, 3 sp, 4 tr, * (3 sp, 4 tr, 2 sp, 4 tr) 4 tr, 2 sp, 4 tr, 2 sp, 4 tr, 3 tr, 4 sp, 4 tr, 2 sp, 4 tr, 3 tr, 4 sp, 4 tr, 2 sp, 4 tr, 3 tr, 4 sp, 4 tr, 2 sp, 4 tr, 3 tr, 4 tr, 2 sp, 4 tr, 3 tr, 4 tr, 2 sp, 4 tr, 4

4 tr, (1 sp, 4 tr) twice, 4 sp, (4 tr, 2 sp) Edge; 4 sp, 13 tr, 4 sp, 10 tr, 2 sp,

25. Edge; 4 sp, 13 tr, 4 sp, 10 tr, 2 sp, 4 tr, * (2 sp, 4 tr) twice, 5 sp, 4 tr, 1 sp, 4 tr, 7 sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, 2 sp, 4 tr, 3 sp; reverse.

26. Edge; 3 sp, 28 tr, 1 sp, 10 tr, 1 sp, 4 tr, *3 sp, (10 tr, 4 sp) twice, 7 tr, 6 sp, 4 tr, 1 sp, 4 tr, 5 sp, (4 tr, 2 sp) twice;

Like 25th to *; (2 sp, 4 tr) twice 5 sp, 10 tr, 7 sp, 4 tr, (3 sp, 4 tr, 2 sp, 4 tr)

28. Like 24th to *; (3 sp, 4 tr, 2 sp, 4 tr) 3 times, 5 sp, 4 tr, 6 sp, (4 tr, 2 sp) twice; reverse

29. Like 23d to *; 3 sp, 13 tr, 5 sp, 4 tr, 5 sp, 13 tr, 4 sp, 13 tr, 3 sp, 13 tr, 2 sp;

The design is now reversed from 22d to The design is now reversed from 22d to 1st row, working the 30th like 22d, 31st like 21st, and so on, save that the edge decreases or narrows instead of widening. That is, having worked the 34th row, which corresponds to the 18th, either slip-stitch over 1 space when believing 25th terr or draw the grace of conditions. ginning 35th row, or drop the space at end of 34th row by missing 2 trebles and working a triple treble in next, which leaves you ready to begin 35th row without slip-stitching.

For the edge:

1. Fill all even sp closely with 3 d c.

1. Fill all even sp closely with 3 d c, corner sp with 6 d c.
2. Fasten with d c in middle of corner sp, ch 6, d c in middle of next, and continue, missing 2 sp also along the straight edges.
3. Fill each ch with 4 d

Fill each ch with 4 d c, p of 4 ch,

4 d c. CAKE-PLATE DOILY:

Make a chain of 68 stitches.

1. Tr in 8th st, 20 more sp.

Widen 2 sp, 64 tr (counting all),

widen 2 sp. 3. Widen 2 sp, 7 tr, 21 sp, 7 tr, widen 2 sp.

Same as 3d row, adding 4 more 4, 5. sp each row.

Widen (1 sp), 7 tr, 6 sp, 13 tr, * 13 sp; rever Edge (of widen, 4 tr); 9 sp, 13 tr, *

11 sp; reverse Edge; 11 sp, 10 tr, 1 sp, 10 tr, * 3

sp; rever Edge; 8 sp, 13 tr, 1 sp, 4 tr, 1 sp, 16

tr, *1 sp; reverse.
10. Edge; 8 sp, 19 tr, 2 sp, 16 tr, *1 Edge; 9 sp, 19 tr, 3 sp, 10 tr, *

3 sp; reverse.

12. Edge; 11 sp, 4 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, * 10 tr; reverse.

13. Edge; 8 sp, 13 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, * 16 tr; reverse.

14. One sp, 4 tr, 2 sp, 4 tr, 4 sp, 13 tr, 1 sp, 10 tr, 1 sp, 16 tr, 1 sp, * 16 tr; reverse.

15. Edge; 3 sp, 7 tr, 3 sp, 13 tr, 1 sp, 10 tr, 1 sp, 19 tr, 1 sp, *10 tr; reverse.

16. One sp, 4 tr, 3 sp, 10 tr, 2 sp, 16 tr, 1 sp, 10 tr, 1 sp, 13 tr, 1 sp, 4 tr, *3

17. Edge; 4 sp, 13 tr, 2 sp, 10 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, * 1

sp; reverse. 18. One sp, 4 tr, 5 sp, 13 tr, 4 sp, 22 tr, 2 sp, * 28 tr; reverse.

19. Edge; 7 sp, 19 tr, 1 sp, 22 tr, 2 sp,

28 tr; reverse. 20. One sp, 4 tr, 11 sp, 4 tr, 3 sp, 7 tr,

1 sp, 7 tr, 4 sp, 10 tr, *1 sp; reverse. 21. Edge; 8 sp, 13 tr, *33 sp; reverse. 22. Edge (of 1-sp, 4 tr); 7 sp, 13 tr, *

Edge; 6 sp, 13 tr, * 37 sp; reverse.

Edge; 15 sp, 82 tr, 15 sp; edge. Edge; 6 sp, 10 tr, 5 sp, 4 tr, * 27

Edge; 5 sp, 4 tr, (3 sp, 4 tr) twice;

26. Edge; 5 sp, 4 tr, (3 sp, 4 tr) twice. *29 sp; reverse. 27. Edge; 5 sp, 4 tr, (1 sp, 4 tr) twice. 2 sp, 4 tr, *2 sp, 16 tr, (1 sp, 7 tr, 3 sp, 7 tr) twice, 2 sp, 10 tr, 3 sp; reverse. 28. Edge; 5 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, *(2 sp, 4 tr, 3 sp, 4 tr) twice, 3 sp, (4 tr, 3 s

tr, 3 sp, 4 tr, 2 sp) twice; reverse.
29. Edge; 6 sp, 4 tr, 5 sp, 4 tr, * 6 sp,

4 tr, 3 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, (1 sp, 4 tr) twice, 2 sp, 4 tr, 3 sp, 4 tr, 2 sp;

30. Edge; 4 sp, 4 tr, 2 sp, 13 tr, 1 sp, 4 tr, * 2 sp, 4 tr, 6 sp, 4 tr, (1 sp, 4 tr) twice, 3 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, 6 sp;

reverse.

31. Edge; 3 sp, 10 tr, 4 sp, 10 tr, * 3 sp, 4 tr, 2 sp, 4 tr, (4 sp, 4 tr, 1 sp, 4 tr) twice, 7 sp, 4 tr, 2 sp; reverse.

32. Like 30th to *; 2 sp, 4 tr, 7 sp, 4 tr, 1 sp, 4 tr, 4 sp, 7 tr, 5 sp, 10 tr, 4 sp; reverse.

33. Like 29th to *; 6 sp, 4 tr, (4 sp, 4 tr, 1 sp, 4 tr) twice, (3 sp, 4 tr) twice, 2

Like 28th to *; 2 sp, 4 tr, (3 sp, 4 34. Like 25th to *, 2 sp, 4 tr, (3 sp, 4 tr, tr) twice, 1 sp, 4 tr, 4 sp, 4 tr, 2 sp, 4 tr, (3 sp, 4 tr) twice, 2 sp; reverse.

35. Like 27th to *; 2 sp, 16 tr, 2 sp, (4 tr, 4 sp) twice, 4 tr, 5 sp, 10 tr, 3 sp;

Now reverse the entire design, working the 36th row like 26th, 37th like 25th, and so on, and decreasing at the edge as be-fore directed. Finish to match the bread-

tray doily.

If desired, the same design, which is very simple and attractive, may be used in making a three-piece buffet-set by working a little matching motif in the center panel of each instead of the let-

Fluted Lace in Knitting

By MRS. E. J. WILSON (For illustration see page 10)

CAST on 22 stitches.

Knit 16, * (over, narrow) twice, over, knit 2.

2. Knit 9, purl 11, * turn, leaving 3 stitches on left-hand needle without

Knit 14, like 1st row from *.

Knit 14, like 1st row from *.

Knit 18; like 1st row from *.

Knit 11, purl 11; like 2d row from *.

Purl 11, knit 5; like 1st row from *.

Knit plain across. Knit 3, purl 11, knit 6; like 1st

row from *.

10. Slip and bind off 6 stitches, knit

Repeat from 1st row.

This attractive and useful lace may be this attractive and useful face may be knitted of yarn or thread, according to the purpose for which intended. In knitting-cotton it gives a pleasing trim for a bedspread, and the "fluting" is easily made as much deeper as desired by casting on as many additional stitches as will make the lace of the width wanted and put all these in the fluted or ribbed portion, otherwise following the directions given.

MAY I add my experience in covering flower-pots? The mixture I use is not putty, but similar to it in working, and is prepared by mixing thoroughly one and one-half cupfuls of whiting, one one and one-half cupfuls of whiting, one half cupful of glue, and three tablespoonfuls each of linseed-oil and varnish; it is ready for use as soon as blended, and may be spread on with a knife. The glue in the mixture adheres to the flower-notes of it is not necessary to prepare pots so it is not necessary to prepare them beforehand; some do paint them first with shellac, but I have had just as good results without it.—Mrs. W. J. M., North Dakota.



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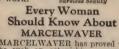
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A Modern Sampler Done in the Modern Way for a Modern Home

Concluded from page 27

the third crested chain, and the last, violet-crested chain.

The mountains are darned in parallel rows, blue for the nearest peaks, pale-lavender for the distant one. A line of green darning under all makes the shoreline, and a lavender line under the green one the length of the lavender mountain,

both the length of the lavender mountain, reflects its haziness.

The bird has a blue chain-stitched body, worked round and round, and circled with medium-green backstitching. Its tail is medium-green Cretan stitch, its head a lavender braided square with four radiating daisy-stitches from with four radiating daisy-stitches from center to corners, giving it a crested look. Its eye is a yellow French knot; its bill, two yellow woven bars made on daisy-

The small flower has a light-lavender center of cat-stitch worked into a chainedge of the same color, side lobes of vio-let tree-stitch, and a center consisting of a red roll-stitch, enclosed by a purple buttonhole-loop made on a daisy-stitch, and surmounted by a medium-green but-tonhole-loop. The stem is a bit of snail-

The large flower has a stem of grayree large nower has a stem of gray-green tree-stitch. Its calyx is a purple braided square, with a green French-knot center, followed by a band of me-dium-green buttonholing backstitched with yellow. Adjoining this is a wider band of blue chain-stitching worked back and forth in close rows, and on top of it through the middle, a vertical woven of it through the middle, a vertical woven bar of dark green, tipped with a gray-green buttonhole bar. Under this bar is a row of red buttonholing, into the purl of which, and no deeper than that purl, or which, and no deeper than that puri, is a bit of gray-green buttonholing. Under this puri edge is worked a row of yellow buttonholing, backstitched with gray-green. This ends in a gray-green buttonhole scallop. The side petals of the flower are pale-lavender buttonholing worked into a row of self-golor chain, and worked into a row of self-color chain, and worked into a row of self-color chain, and backstitched with dark green. There is a violet woven bar on a daisy-stitch at the center of each petal, topped by a red buttonhole-loop. The remaining petal is edged with pale - lavender chain-stitching, into which is worked violet buttonholing. A row of purple backstitching is worked outside the purl of the buttonhold row. Dayle green backstiched ways. the buttonholed row. Dark-green back-stitching edges the sides of the blue band, and continues to the stem on each side.

The butterfly ship sails on a fabric lake with blue backstitch ripples. The ripples directly beneath are laced with medium-green. The "hull" of the ship medium-green. The "hull" of the ship—the body of the butterfly—is gray-green Cretan stitch. The head is a yellow-satin dot ringed with medium-green backstitching, and a ring of dark-green satin-stitch. Antennæ are lavender backstitch. The outline of the wings from the tip of the lower to the tip of the upper, on the body side, is Pekinese stitch—gray-green lacing into lavender backstitching. The edge of the upper wing where it overlaps the lower is lavender backstitching. The outer edges of both wings is lavender chain, and on the both wings is lavender chain, and on the upper wing this is backstitched with red. Shaded rows of lavender snail trail fol-low; and, on the upper wing, a row of blue fishhook-stitch. The spots on the wings are satin-stitch dots, red at the center, then yellow, then medium-green, ringed with gray-green backstitch. The other marking on the upper wing begins at the body with a bit of lavender buttonholing, edged with yellow back-stitch, then lavender buttonholing edged with medium-green backstitching, and last of all, four lavender Cretan stitch

With the stitchery done—and it goes much faster than it can be described you have only to tear away the tissue-backing, press the work under a wet cloth, and frame the sampler under glass. A narrow gold or silver molding frame ought to make an acceptable finish for so lovely a bit of needlework.

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The Butterfly in Patchwork

By VERDIE C. FOSTER



No. 3635 N. Butterfly Quilt-Block

HE butterfly is a favorite motif in decorative needlework of every variety; it has been developed in applique, embroidery, and laces of all sorts, but never before has the attempt been made to reproduce it in the oldtime "pieced work." Yet it is the simplest thing in the world to do, and the design lends itself admirably to the newer uses to which we are putting the real patchwork. No longer do we make quilts alone; we have pillows made of patches sewed together in the good old-fashioned way, and there are borders and side-drapes, scarf-ends and even frivolous vanity-sets, which would cause our foremothers — who looked upon patchwork as a strictly utilitarian means of making small remnants of cloth do further service as bedcoverings—to open their eyes very wide indeed. And yet I am not sure but they would give this later-day notion their fullest approval, for they really loved pretty things, as is evident from the quaint and often artistic ways in which they arranged bits of goods to form the "pieced blocks," and

joined them, in turn, to make those self-same quilts.

same quilts.

There is nothing difficult about pieced work; one has only to cut the various patches true to outline and join them evenly, taking the same width of seam, and being careful that points or corners meet exactly. Nowadays, so great is the vogue for this oldtime work, one may be able to obtain a certain design with cutting-lines, in the various colors used. Of course there is not the opportunity for that "individual touch," but the work is thus greatly simplified; and when one has learned the art of "piecing patchwork" she will find plenty of new adventures awaiting her option.

for that "individual touch," but the work is thus greatly simplified; and when one has learned the art of "piecing patchwork" she will find plenty of new adventures awaiting her option.

A pretty figured print was used for the large wings of the butterfly, light blue for the four small wings, and dark blue for the two connecting triangles, and the effect is very pleasing. The butterfly may be made in any desired size, simply by increasing proportionally the size of the patches, or decreasing them if the finished block is wanted smaller. The design is especially pretty for a pillow.



Crocheted Centerpiece and Buffet-Set

Concluded from page 7

group of 1st motif, ch 15, join to 3d loop of corresponding group of next motif, ch 15, join to 4th loop of 1st free group of center, ch 9, join to 2d loop of next free group of center, ch 15, and join where 1st chain started; now work a tr in every other st on inside of ch, making 1 ch between tr except at corners, where 2 tr should be worked off together, or at same time.

same time.

BUFFET-SET.—The work on this very attractive set, theseparate pieces of which will serve in various ways, is simply a repetition of that on the centerpiece, hence instructions in detail are not needed. For the two smaller pieces or doilies make four of the medallions, as directed for the triangular motifs, joining them as you did the three medallions, and finishing the edge in the same way. Round doilies may be easily arranged to match by having five of the medallions joined around a center medallion, finishing with the edge.

ing with the edge.

For the larger or middle piece, work like the centerpiece to 20th row, inclusive, and fasten off. Make 3 of the small medallions, joining as for the border motifs, for each end; around the outer medallion work 9 of the large loops of 13 ch, as in 1st row of edge of motif,

and 6 around the next (with the 5 ch between medallions), then ch 8, join to 1 of the large loops in 20th row of center, ch 6, miss 1 small loop of medallion, 2 d c in next, ch 6, join to next loop of center, ch 8, miss 1 loop of medallion, 2 d c in next, ch 8, join to next loop of center, ch 12, miss 1 loop of medallion, 2 d c in next, ch 5, between medallions, 2 d c in next, ch 5, between medallions, 2 d c in corresponding loop of next, ch 12, join to same loop with previous 12 ch, then ch 8, miss 1 loop of medallion, 2 d c in next, ch 8, join to next loop of center, ch 6, miss small loop, 2 d c in next, ch 6, join to next loop of center, ch 8, miss small loop of medallion, 2 d c in next, then continue with 6 large loops around this medallion. Work the edge or border around the motifs as directed, with 2 additional rows of the group-design along the sides. Join these groups, as before, between motifs and sides.

then continue with 6 large loops around this medallion. Work the edge or border around the motifs as directed, with 2 additional rows of the group-design along the sides. Join these groups, as before, between motifs and sides.

As stated, there is continual repetition in this delightful work, which is as simple as it is new and interesting, and when one has become accustomed to it, no difficulty will be found in even the most intricate designs. While it does closely imitate the netted lace, it deserves to be given place in a class all its own. Shall we name it "Armenian Crochet"?



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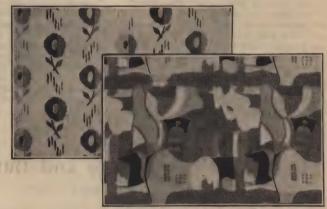
By ETHEL M. McCUNN

WO outstanding facts impress one when attending the exhibitions of rooms furnished in the modernistic mode. One is the pleasing color harmonies, and the other the beautiful woods used and their lovely finishes. The colorings are quite generally different shades of the same color, such as rose tans, warm grays, gray greens, etc., with an accent of a contrasting color which is very often a clear

color, such as apple-green, turquoise-blue, coral-pink, and so on. Even many of the fabrics are combinations of shades of one color, and not of different colors such as we naturally associate with figured materials. In fact, there is much less pattern used in these new rooms than in the average room to which we are accustomed, and sharp contrasts are conspicuous in their absence.

Concluded on page 35

Drapery fabrics in the modern-istic manner that can be used with various types of fur-nishings. The design on the left is woven into the fabric, and the one with the little Wendy houses and strange trees is a cretonne



Courtesy of F. A. Foster & Company

(Below) Wallpapers, too, have fallen in line and become modernistic. The one on the left is in gray-tan, tan, black and green. In the center is one with a light coral background and gay flowers, while on the right is a design composed of pastel shades so intermingled that the effect is almost neutral in tone



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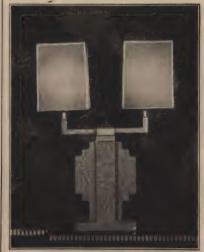
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Courtesy of Lord & Taylor

A lamp-base of white crackle pottery has shades of frosted glass, also in white

In the room illustrated on opposite page, the wallpaper is of sycamore shavings the wanpaper is of sycamore snavings arranged in squares of about fifteen inches. The natural coloring of new wood with the variety of the grain makes a pleasing background. The plain unframed mirror with the lights on either side expresses the modernistic feeling as does also the unusual bookshelf combined with a cupboard which stands beside the fire-place. Notice the interesting double mantelshelf and arrangement of books and ornaments. The chairs and rug also are typical of this new manner of decoration.

The modernistic in design has now reached a stage of general interest. It appears not only in the little pieces of near-jewelry, so much worn, but has invaded even our households. There is much of it that very few of us would care to live with day in and day out, but there are other things that are

If you are interested in any of the items mentioned in this article, write for full particulars to Ethel M. McCunn, Needlecraft Magazine, Augusta, Maine. Send pos age for reply

Costume Flowers Made of Beads

Concluded from page 18

are dark-blue above, with lavender and red at right and left; the stamens are

red at right and left; the stamens are made as described, using yellow beads for all, with a red bead for the third of the five in the stamens of the lavender flower, and pale blue in the same place for those of the dark-blue one.

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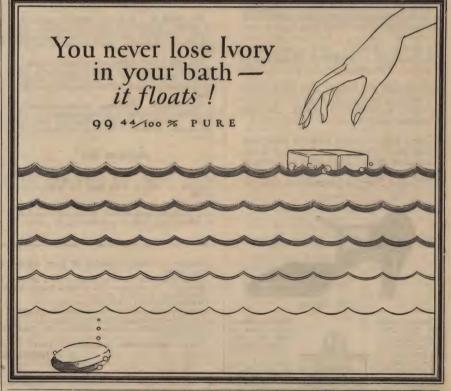
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On the Watch for a Wee Master or Mistress

"Paddy"

By MILDRED LEETHAM

ERE is another of the crocheted toys which have come to be the delight of all little people who are fortunate enough to possess one or more of them. They are durable, lifelike, and not at all difficult to make; and there is any amount of pleasure in watching them grow, stitch pleasure in watching them grow, stitch by stitch, under one's crochet-needle, provided not too hard work is made of the process. It is the most captivating spare-minute pastime imaginable, and in this way any of these playthings may be completed—even to an entire menagerie—without a bit of tedium, although there is no variation in color or stitch. And there is always a pair of shining eyes awaiting the finishing touches, which is another enjoyment still.

Every child will welcome roguish "Paddy," standing with ears alert and fairly bristling with eagerness, evidently just at the point of discovering something intensely interesting to his small dogship! Materials required are three balls of the brush wool a small piece. dogship! Materials required are three balls of tan brush-wool, a small piece, about a yard, of black yarn—not necessarily brush-wool—small brown buttons for eyes, a few strands of horsehair for whiskers, cotton to stuff, a half yard of scarlet ribbon, three-fourths inch wide, for a necktie, and a tiny brass bell. The latter may be omitted, if preferred, and brush-wool of another color may be substituted for the tan. stituted for the tan.

The work is begun at tip of nose: using the black yarn, chain 3, turn; 2 doubles in each of 2 stitches, turn; 2 doubles in each of 2 doubles, turn; 6 doubles in 4 doubles, 2 in 1st and last, and 1 in each of 2 stitches between. These 6 stitches form the top of the nose, while the point of the little triangle is at the end of the chin. Now join the tan wool and continue around the triangle.

1. Three plain (that is, 1 d c in each

d c, always working in both threads or veins of the st), increase (by working 2 d c in 1 d c), at center under the chin, rest plain.

 Plain.
 Increase 1 each side, underneath, rest plain (always, unless otherwise stated).

Increase 2 each side, underneath. Increase 1 each side underneath,

5. Increase 1 each side underneath, and 1 each side on top.
6. Increase 2 underneath and 2 on top at intervals, 3 st apart.
7. Increase 1 underneath at center; plain to other side of top, turn, miss 1, 6 plain, turn, miss 1, work forward, working 2 st down side of increase.
8. Plain, 2 st in other side of increase.
9. 10. Plain

9, 10. Plain.
11. Work right around, across top and down side, turn, miss 1, work back 15 st, turn, miss 1, work across top, 1 st

in side of increase.

12. Increase 2 underneath, work across top and down side 1 stitch beyond last point of turning, turn, miss 1, work

back 17 st, turn, miss 1, 13 forward, turn, miss 1, 9 back, turn, 12 forward, turn, 15 back, turn, 7 forward, miss 1 st, 7 more forward, turn, 6 back, miss 1, 5 more back, turn, 4 forward, miss 1, 4 more, and 4 st down side of increase; work around underneath, 4 st in increase on other side, decrease 1 (either by taking 2 d c together or missing 1 and working 2 d c together or missing 1 and working a d c in next), work across top, and decrease 1 on other side to correspond. This finishes the head.

13 to 17. Plain (5 rows) to start the

18. Increase 1 st each side, underneath, 5 stitches apart.
19, 20. Increase 1 st each side, underneath, 7 st apart.
21. Work across underneath to 1st st of 2d increase on previous row, turn, 9 st back, turn, 9 st forward, continue for 2 more rows of 9 st each, turn, miss 1, 8 plain, turn, miss 1, 7 plain, turn, continue in this way until 4 st remain, work 4 rows of 4 d c each, and fasten off. This forms the tab which extends between the foreless. forelegs.

Join wool at right side of the row having 6 doubles in it, work up over the back and to the same point on the other side, 1 double, turn, work forward, and continue for eight rows, then chain 3 and join to tab, forming the hole on which the left foreleg is worked, as follows:

1. Work 18 d c.

2, 4, 6. Plain.
3. Decrease 1 at front and 2 at back by missing 2 st together.

5. Decrease 1 at front. 7, 8. Decrease 1 at back. 9 to 21. Plain.

At back of leg work 3 st in 1. Miss 3 st together at back of leg,

24. Increase 2 at front.
24. Increase 2 at front.
25. Increase 4 at front.
26. Decrease 2 at back.

27, 28. Decrease and finish off, fastening securely.

Join wool underneath at side of leg, work 4 doubles across tab, chain 3, and join to other side, forming the opening on which the right foreleg is worked same as

For the body: Join wool at left side next to foreleg.

1. Work around, decreasing 2 at in-

tervals on top.
2 to 8. Plain.
9. Decrease

Decrease 2 at intervals, under-

10 to 13. Plain. 14, 15, 16. Decrease 1 at center,

underneath. 17. Decrease 1 at top and 1 underneath.

18. Plain.
19. Decrease 1 underneath.
20 to 24. Plain.

25. Plain to 5 st beyond center, underneath, turn, work 9 back, turn, miss 1, work 8, turn and continue until 1 Concluded on page 38



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Remnants, Largest 1-2 pound Box; Full Weight; 75c Postpaid, Concluded from page 37 st remains; fasten off. This gives the tab which is later joined to the back to form openings for the hind legs.

For the back

Join wool at side of tab and work across the top, 6 plain, 2 d c in next st. and continue plain, with 2 d c in corresponding st on other side, until the tab is reached, turn.

2, 3, 4. Ch 1, work plain to other side, turn.

Decrease 1 at center.

6. Plain.
7. Work 6 plain, miss 1, 2 plain, miss 1, then work plain, missing the center st and corresponding st on other side.

Work 6 plain, miss 1 and continue, missing corresponding st on other side.
9, 10, 12. Decrease 3 st at intervals.
11. Decrease 1 at center of back.
13. Decrease by missing 2 st at center

of back.

of back.

14. Work up to center of back and join down, ch 2 and join to the tab. Around each opening thus formed the hind legs are worked as follows:

1, 2, 3. Plain (26 d c).
4, 5. Decrease 1 at front and 1 at

Decrease 1 on inside of leg.

Decrease 1 on inside and 1 at back of leg. Decrease 1 inside and 2 at back. Decrease 1 at front and increase 2

at back

10. Decrease 1 on inside of leg.

11. Decrease 1 inside and 1 at front.
12. Decrease 1 inside and 1 at front,
and increase 1 at back.
13. Decrease 2 separately at front
and make 3 d c in st at center of back.

14. Plain: 15. Decrease by missing 2 at center

of back.

16. Increase 2 at front and decrease 1 at back

Increase 1 at front and decrease 1 at back

Decrease 1 at back.

19, 20, 21, 22. Same as 17th row. 23. Increase 4 at front and decrease

2 at back.
24, 25. Increase 2 at front and de-

crease 2 at back.

26. Decrease and finish off in the

usual way.

For the ears: Chain 6; 5 double cro-

chet on chain; 5 rows plain; then miss 1, 4 double crochet, turn; miss 1, 3 double crochet, turn, and continue until 1 double crochet remains at tip; sew to the head and whip horsehair to the sides, making a nice edge.

For the tail: Chain 10, join; 10

double crochet in chain; 2 more rows plain; then decrease 1 and work 8 more rows plain, finishing off abruptly. Sew in position after stuffing.

in position after stuffing.

These toys are stuffed with cotton batting as the work progresses, packing it in and shaping all parts to look as natural as possible. To stiffen the legs doubled wire may be used, the ends well imbedded in the batting; and the toes and other features are marked with black crochet-cotton. Having experimented a little, one will find almost no difficulty in fashioning different animals. difficulty in fashioning different animals in this way, varying the work as necessary to secure the desired shape for one or another.

What Other Needleworkers Have Found Out

HAVE found that the round neck of a dress may be easily made into one of dress may be easily made into one of the V-shape or high-neck styles so muc'i in vogue at present. Simply rip the finish off the round neck, being careful not to stretch the edge; rip the shoulder-seams, and press. Lay a piece of the material underneath and sew the neck-edge to it neatly, both back and front, then cut out the neck as you wish it, using a "high-neck" pattern. Slash down the front far enough for the opening, and face back; then put on a collar. You will find that the front edges when front far enough for the opening, and face back; then put on a collar. You will find that the front edges when turned back as revers, cover the piecing entirely, and the flat collar, the width of which may be varied as desired, conceals the seam in the back. It is quickly and easily done, very neat, and changes the appearance of a dress or blouse greatly.—

Ella F. Weeks, New Hampshire.

I AM offering a suggestion I think other needlecrafters will find helpful in keeping centerpieces and doilies look-ing nice: Take two pieces of cardboard about twenty - one inches square and cut them down to circles of twenty inches: cover both with any desired material and bind with a contrasting color, and with the latter make six strings, attaching three of these to each circle about six inches apart for the ties. Place your doilies or centerpieces in this holder, between the circles, and see in what fine condition they will be kept, not becoming to when put away in the linen-drawer with other things. And you will always know just where to find them when needed. Such a holder makes a delightful gift for a housekeeper.—Miss R. Hastings Canada. Hastings, Canada.



Directions for Stitches in Crochet

Chain (ch): A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch (sl st): Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single crochet (s c): Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double crochet (d c): Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble crochet (tr): Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet (h tr): Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet (1 tr): Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two)

Double treble crochet (d tr): Thread over twice, hook in work, draw through, making four stitches on needle: (over and draw through two) three times

Triple treble crochet (t tr): Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

Space (sp) in filet-crochet: Open squares or meshes formed by: chain 2, miss 2, treble in next stitch.

Lacet (let): A fancy network often introduced into filet patterns, to give variety, or to pick out parts of the design.

Open lacet or bar: Chain 5, miss 5 stitches, treble in next.

Close lacet: Chain 3, miss 2 stitches, double in next (or into the open lacet), chain 3, miss 2, treble in next.



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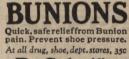
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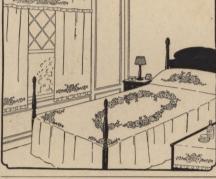
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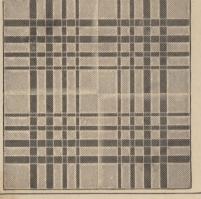


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